Beware Imitators.

The suit Manoranjan Ray and others Vs. J. D. Chowdhury (Prof. of St. Xaviers College) being suit No. 2026 of 1927 instituted in the High Court of Calcutta by Kumudranjan Ray against Prof. J D. Chowdhury, for infringement by him of the Plaintiffs' copyright in their father's annotated edition of Kalidasa's Abhijnana Sakuntalam has been decreed in favour of the plaintiffs by the Hon'ble Mr Justice Pearson on the 27th Nov. 1928; Prof J D. Chowdhury being ordered to pay damages and costs of the suit

MAGHA'S

SISUPALAVADHAM

CANTO I

WITH THE COMMENTARY OF MALLINATH

Edited By

SARADARANJAN RAY, VIDYAVINODA, M. A.,

LATE PRINCIPAL, VIDYASAGAR COLLEGE,

WITH ANALYSIS ANGLO SANSKRIT NOTES &c, &c

THIRD EDITION

(*Revised and Enlarged*)

BY

KUMUDRANJAN RAY M. A.

Author of Meghadutam, Kirat I, II, XI etc.

90-4A, Harrison Road, Calcutta

Price Rs. 1 8.

PRINTED BY
RABINDRA NATH MITRA,
SREEPATI PRESS
38, Nandakumar Choudhury Lane, Calcutta.

PREFACE

This edition of Magha's Sisupala Vadham is intended for students preparing for the B. A Examination of the Indian University.

The text is followed by an analysis of both language and thought of the verse entitled the Prakasika Next come the Prose Order, Translation, Explanation, Tika Sarvamkasha by Mallinatha, Sara—the substance of the verse in Sanskrit and Miscellaneous Notes under the name *Charcha* in the order herein exhibited

In editing the Sarvamkasha I have consulted the edition of Mahamahopadhyaya Pandit Durgaprasad, and of Pandit Tarakavachaspati and another edition published in Calcutta in 1815 Unfortunately these are all corrupt. The first two are one the transcript of the other. I was thus in several places left to my own resources and with a view to get a meaning out of my text have hazarded guesses under brackets thus (?). Besides very often it has been found that two or three lines utterly disconnected have been merged into a single line or a single line broken up into two or three in a manner puzzling to the extreme. I have tried to restore order in such cases but with what success it is for my readers to judge.

My warmest thanks are due to Pandit Kalikrisha Bhattacharyya, senior Professor of Sanskrit, Metropolitan Institution, for kindly seeing the book throuhg the press.

July 27, 1917.

SARADARANJAN RAY.

INTRODUCTION.

SISUPALAVADHAM

This is a poem in twenty Cantos dealing with the killing of Sisupala, the king of Chedi by Sri Krishna and is one of a group of three books known as the *Vrihat Trayi* (बृहत्त्रयी) viz the Kiratarjuniyam of Bharavi the Sisupala of Magha and the Naishadha of Sriharsa The incidents are taken from the Mahabbharatam

It is hazardous to speak of the poetry of the Sisupala vadham in a country where critics are not rare who find no poetry in the Raghuvamsam In Bengal the relative merits of the three poems mentioned above are embodied in the verse —"तावद्भा भारवेर्भाति यावन्माघस्य नोदयः। उदिते नैषधे काव्ये क्व माघः क्व च भारविः॥" which perhaps does not do full justice to Bharavi

ITS GENESIS

The Kirat in the 6th and 7th centuries enjoyed a great reputation and it contained laudations of Siva only for the poet Bharavi was a Saiva. Now the Vaishnavas to outrun Bharavi produced a similar book based on Kirat in all particulars through Magha. Here Vishnu was lauded As in Bengal of that time the Vaishnava outnumbered the Saivas so Magha's work enjoyed a greater celebrity in the 8th and 9th centuries and the verse "तावद्भा भारवेर्भाति" is a fabrication of the Vaishnavas to put down Kirat (See also our Introduction on kirat I)

MAGHA'S AGE

Little is known of the poet Magha. Pundit Durgaprasad in the Introduction to his edition says—"माघकविस्तु खिस्ताब्दीयनवमशतकात् कथमपि नार्वाचीन । यतः काश्मीरेषु नवमशतकोत्तरभागे वर्तमानः श्रीमदानन्दवर्धनाचार्यः ध्वन्यालोकस्य द्वितीयोद्योते 'त्रासाकुलः परिपतन्—' (५।२६) इत्यादिपद्यम् 'रम्या इति प्राप्तवती—' (३।५३) इत्यादिपद्यञ्च शिशुपालवधादाहृतवान्" । That is to say Magha cannot be later than the ninth century A.D because Anandavardhana quotes him in his Dhanyaloka.

Pundit Durgaprasad overlooks the fact that Magha has been quoted by the Rhetorician Vamana in his Kavyalamkara-Sutra Vrtti. The following from Magha Canto I occur in Vamana's book —"कुपित नागेन्द्रमिवन्द्रवाहनम"—sl. 8. "गिरमन्डिलानिव लवन्यकेवेन पीताम्बरतिष्ठदस्युत ।"—sl. 12 "मित मितिषा सुतरा मुनेर्वपुर्विसारिभि सौधमिवाय लम्भयन । द्विजावलिव्याजनिशाकरांशुभि शुचिस्मिता वाचमवोचदच्युत ॥"—sl. 25, "मुखेन विन्नायन"—sl. 71. Now Vamana is supposed to have lived in the 8th century A.D. Magha then probably flourished towards the latter end of the 7th century and was perhaps a contemporary of Bhavabhuti.

Magha also in the sloka "अनुत्सूत्रपदन्यासा सद्वृत्तिः सन्निबन्धना" (Canto II, sl. 112) refers to Kasika and Jinendrabuddhi's Nyasa, and Nyasa's date is 720 A.D. so Magha flourished after it and before Vamana at the end of 8th Century.

THE STORY OF CANTO I

In the first Canto, the gods despatch Narada to Hari at Vasudeva's house with a message to kill Sisupala whose misdeeds had caused great alarm in heaven. Verses—1—10 describe Narada in his descent to Hari's abode. The reception of Narada is the subject matter of verses 11—14. In verses 15—30—Hari opens the conversation. Verses 31—41 form the sage's preface to his speech. The speech extends from 42—74, of these 42—47 describe Sisupala as Hiranyakasipu. 48—68 are occupied with Sisupala's second birth as Ravana, 69—74 are concerned with Sisupala in his present birth. In sl. 75 we see Hari accept the sage's request.

The poet is not seen to much advantage in this Canto. There is considerable lack of originality and what fine sentiments we meet with here and there can be traced to Kalidasa or Bharavi. We notice a few below —

(a) [illegible]

[illegible]

Sisu, I 13

Compare with this—

[illegible]

[illegible]

Kumara III 5[?]

(b) Again—

[illegible]

[illegible]

Sisu., I 33

With this compare—

भवत्सम्भावनोत्थाय परितोषाय मूर्च्छते ।
अपि व्याप्तदिगन्तानि नाङ्गानि प्रभवन्ति मे ॥

Kumara, VI. 59

(c) Again—

इयत्ययं सम्प्रति हेतुरेष्यतः शुभस्य पूर्वाचरितैः कृतं शुभैः ।
शरीरभाजां भवदीयदर्शनं व्यनक्ति कालत्रितयेऽपि योग्यताम् ॥

Sisu, I 26.

Compare—

अनाप्तपुण्योपचयैर्दुरापा फलस्य निर्धूतरजाः सवित्री ।
तुल्या भवद्दर्शनसम्पदेषा वृष्टेर्दिवो वीतबलाहकायाः ॥

Kirata, III 5.

(d) Again—

गतस्पृहोऽप्यागमनप्रयोजनं वदेति वक्तुं व्यवसीयते यया ।
तनोति नस्तामुदितात्मगौरवो गुरुस्तवैवागम एष धृष्टताम् ॥

Sisu., I 30.

Compare—

त्वत्सम्भावितमात्मानं बहुमन्यामहे वयम् ।
प्रायः प्रत्ययमाधत्ते स्वगुणेषूत्तमादरः ॥

Kumara, VI 20.

Also—

कर्तव्यं वो न पश्यामि स्याच्चेत् किं नोपपद्यते ।
मन्ये मत्पावनायैव प्रस्थानं भवतामिह ॥

Kumara, VI. 61.

(e) Again—

विलोकनेनैव तवामुना मुने कृतः कृतार्थोऽस्मि निबर्हितांहसा ।
तथापि शुश्रूषुरहं गरीयसीर्गिरोऽथवा श्रेयसि केन तृप्यते ॥

Sisu, I. 29.

Compare—

निरास्पद प्रश्नकुतूहलित्वमस्मास्वधीन किमु निस्पृहाणाम्।
तथापि कल्याणकरीं गिर ते मा श्रोतुमिच्छा मुखरीकरोति ॥

Kirata IX. 3.

(f) Lastly the entire speech of Narada where it refers to Ravana is a close imitation of Brihaspati's speech to Brahman relating to the oppression of Taraka.

CANTO II

Here we see Krishna, his brother Balarama and his uncle Uddhava all discussing whether Krishna should first go to kill Sisupal or to the राजसूय of युधिष्ठिर। बलराम voted for the former alternative while उद्धव advised the latter course.

Estimate of the poet

This is a महाकाव्य falling under the class of श्रव्यकाव्य Dramas etc. falling under the heading दृश्यकाव्य। The poet's style is laboured artificial always, but sometimes there is real poetry in our Sisu. Here also we see the vast range of Magha's study for we see reference to Purana, Philosophy Rhetoric Astromony, medicine, politics and what not. The description and the style is grand, sublime and lofty as well. Metrical puzzles are characteristics of Sisu. The verse :

"पूर्वं तु भासो भवभूतु भारवी।
भारवेरतु पुण्येषु विदु ॥
माघेषु नश भवभी च राम
कालिदु माघ कवि कालिदास "—is a flattering one to Magha.

Sources of the Plot

The plot is taken from the महाभारत। That Sisupal was in former births हिरण्यकशिपु and रावण is taken from the विष्णुपुराण।

शिशुपालवधम्

शिशुपालस्य वधः शिशुपालवधः। By transference of epithets (लक्षणा) this is taken to denote the काव्य of which the subject is शिशुपालवधः। काव्य being in the neuter we have शिशुपालवधम् in the neuter.

A बहुव्रीहि with the वाक्य—शिशुपालस्य वधः अस्मिन् should be avoided, first because this is a व्यधिकरणबहुव्रीहि and such a बहुव्रीहि is allowed only when the leading word is सप्तम्यन्त never when षष्ठ्यन्त secondly, the book does not contain वधः but वधवर्णनम्। *Hence to get a sense out of it वध must be taken in the sense* of वधवर्णन by लक्षणा। If then after all लक्षणा cannot be avoided why all this trouble? Why not have लक्षणा at the very beginning and avoid the व्यधिकरणबहुव्रीहि?

A तद्धित in the sense शिशुपालवधम् अधिकृत्य कृतो ग्रन्थः is also undesirable because this gives अण् and we get शैशुपालवधः। Nor does "लुप् चाख्यायिकाभ्यो बहुलम्" help much because शिशुपालवध is not a prose work and cannot be called an आख्यायिका। Even if this point be conceded the लुप् gives us शिशुपालवधः in the masculine by the rule "लुपि युक्तवद्व्यक्तिवचने"।

Hence the best way to expound seems to be by लक्षणा with a षष्ठीतत्पुरुष as above

चर्चाकृतौ मङ्गलाचरणम्

शिवाय साम्बाय नमो विधाय
वागीश्वरीं तातमपि प्रणम्य ।
श्रीसारदारञ्जननामकोऽहं
माघप्रबन्धे प्रसरं समीहे ॥ १ ॥

श्रीश्यामसुन्दरकवेस्तनुजोऽहमस्मिन्
दुर्भेदबन्धविषमेषु घटिष्यमाणाम् ।
टीकां परीचितुमिमां स्वमतिं तनिष्ये
चर्चाभिधा विरलवाग्विभवा नवीनाम् ॥ २ ॥
आचार्य्यः श्रीमहेशो मे न्यायरत्नोपनामकः ।
दुष्करे यतमानस्य भद्रं दिशतु सर्वथा ॥ ३ ॥
यदनुक्तं दुरुक्तं वा मतिमोहसमुद्भवम् ।
सन्तः समाप्तकारुण्यास्तत् सर्वं मर्षयन्तु मे ॥ ४ ॥

टीकाकृतो मङ्गलाचरणम्

—— o ——

इन्दीवरदलश्याममिन्दिरानन्दकन्दलम् ।
वन्दारुजनमन्दारं वन्देऽहं यदुनन्दनम् ॥ १ ॥

[I salute the delighter of the race of Yadu who is blue like the petals of a blue lotus the banner (*Or*—bud) of Lakshmi s joy the Kalpa tree of people that worship him]

दन्ताञ्चलेन धरणीतलमुन्नमय्य पातालकेलिषु धृतादिवराहलीलम् ।
उल्लाघनीतफणिफणाधरगीयमानक्रीडावदानमिभराजमुखं नमामि ॥ २ ॥

[I salute the god with the head of the prince of tuskers who imitated the deed of the Primeval Boar by lifting the body of the earth with the tip of his tusk in his sports in the Patala and whose feat at sport is being lauded by the serpent who has raised his hood through the lightening of his load]

शारदा शारदाम्भोजवदना वदनाम्बुजे ।
सर्वदा सर्वदास्माकं सन्निधिं सन्निधिं क्रियात् ॥ ३ ॥

[May Sarasvati with face like the autumnal moon the giver of all, constantly render that imperishable treasure well placed in our lotus face]

वाणीं काणभुजीमजीगणदवाशासीच्च वैयासिकी
मन्तस्तन्त्रमरंस्त पन्नगगवीगुम्फेषु चाजागरीत् ।
वाचामाचकलद्रहस्यमखिलं यश्चाक्षपादस्फुरां
लोकेऽभूद्यदुपज्ञमेव विदुषां सौजन्यजन्यं यशः ॥ ४ ॥

मल्लिनाथः सुधीः सोऽयं महोपाध्यायशब्दभाक् ।
विधत्ते माघकाव्यस्य व्याख्यां सर्वङ्कषामिमाम् ॥ ५ ॥

Mallinatha is writing a commentary called Sarvamkasha to the poem of Magha—Mallinatha that savant-enjoying the

appellation of Mahopadhyaya who mastered the tenets of Kanada preached those of Vyasa roamed in the depths of the Tantras and spent sleepless nights among the collections of the sayings of Patanjali who ounted all the mysteries of the teachings proceeding from Gotama and with whom indeed originated the fame of the learned proceeding from civility ?

ये शब्दार्थपरीक्षणप्रणयिनो ये वा गुणालङ्क्रिया-

शिक्षाकौतुकिनो विहर्तुमनसो ये च ध्वनेरध्वनि ।

भावावर्ततरङ्गितं रससुधापूरं मिमङ्क्षन्ति ये

तेषामेव कृते करोमि विवृतिं माघस्य सर्वंकषाम् ॥ ६ ॥

[I am writing this commentary on Magha, the Sarvamkasha for the sake of those only who are desirous of scrutinising words and their meanings or are anxious to understand *Guna* and *Alamkara*, or with a mind to enjoy it have taken the road to *Dhvani* or wish to have a plunge in waters with billows of *Bhava* that is being stirred and having the surge of the nectar of *Rasa*]

नेताऽस्मिन् यदुनन्दनः स भगवान् वीरः प्रधानो रसः

शृङ्गारादिभिरङ्गवान् विजयते पूर्णा पुनर्वर्णना ।

इन्द्रप्रस्थगमाद्युपायविषयश्चैद्यावसादः फलं

धन्यो माघकविर्वयं तु कृतिनस्तत्सूक्तिसंसेवनात् ॥ ७ ॥

[Herein the hero is the Almighty, the delighter of the race of Yadu, the main *Rasa* is *Vira* supplemented by *Sringara* &c., the journey to *Indraprastha* &c, are the means, the overthrow of the lord of Chedi the result. Blessed is the poet Magha, we again are lucky (*Or*—have done our life work) by enjoying his fine words]

इहान्वयमुखेनैव सर्वं व्याख्यायते मया ।

नामूलं लिख्यते किंचिन्नानपेक्षितमुच्यते ॥ ८ ॥

[Here by the prose order itself every thing is being explained by me. Nothing unfounded is being written or irrelevant being said]

शिशुपालवधम्

प्रथम सर्ग

1 Narada approaches Hari

श्रिय पतिः श्रीमति शासितु जगज्जगन्निवासो वसुदेवसद्मनि।
वसन ददर्शावतरन्तमम्बराद्धिरण्यगर्भाङ्गभुव मुनि हरिः ॥ १ ॥

Prakashika—हरि हिरण्यगर्भाङ्गभुव मुनि ददर्श [Lord Hari saw Narada] Did the Lord visit Narada at the sage's house ?—वसुदेवसद्मनि वसन ददर्श [The Lord was in the house of Vasudeva, when he saw Narada] In the same house with him ?—अम्बरात् अवतरन्त मुनि ददर्श [No He saw the same coming down from heaven] But the Lord is the receptacle of the whole universe how could he find room for him in the tiny house of Vasudeva ?—जगन्निवासो हरि जगत्शासितु वसुदेवसद्मनि वसन ददर्श [Quite true, but the Lord willed it, and he was born as an ordinary mortal—as Vasudeva's son—in the house of Vasudeva This was but his Lila the reason for which was the spread of unrighteousness in the world which stood in the need of cleansing So the Lord came down to teach the world righteousness] Where was his spouse Sri during his sojourn on earth ?—श्रिय पति हरि श्रीमति वसुदेवसद्मनि वसन् ददर्श [Do you think, devoted as she is to the Lord, she can leave him even for a moment ? Not at all She was with the Lord all the while Otherwise whence was that incomparable Sri of the house of Vasudeva ? Sri's lord was born where Sri herself was—in the Srimat house of Vasudeva] 1

Prose—श्रिय पति जगन्निवास जगत् शासितु श्रीमति वसुदेवसद्मनि वसन हरि अम्बरादवतरन्त हिरण्यगर्भाङ्गभुव मुनि ददर्श ॥ १ ॥

English—Hari the lord of Sri, the abode of the universe, while, to chasten the world residing in the house of Vasudeva that was graced by Sri saw the sage born of the loins of Hiranyagarbha descending from heaven. 1

Ben.—লক্ষ্মীর বল্লভ জগতের আধার হরি জগতের শাসনার্থে বসুদেবের বাসগৃহ প্রকৃত স্থানে তাঁহার পুত্ররূপে বাস করিতেছিলেন। ঐ সময়ে একদিন দেখিলেন ব্রহ্মার পুত্র নারদ আকাশ হইতে অবতরণ করিতেছেন। ১।

Explanation—Some time before the great battle of Kurukshetra between the Kauravas and the Pandavas, the enemies of the gods who were born again as Kshatriya princes became so aggressive that Lord Hari thought of appearing on earth in human form to rid the world of these evil-doers. He was born as Krishna the son of Vasudeva, Lakshmi herself coming down on earth as Rukmini the favourite spouse of Krishna. About this time when on a certain occasion the Lord was sitting at ease Narada started from heaven on a visit to the Lord to remind him of his mission, and was noticed by the Lord. Also see *Prak* 1.

Mallinatha—अथ तत्रभवान् माघकविः "काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये। सद्यः परनिर्वृतये कान्तासम्मिततयोपदेशयुजे॥" इत्याद्यालङ्कारिकवचनप्रामाण्यात् काव्यस्य अनेकश्रेयःसाधनतां, "काव्यालापांश्च वर्जयेत्" इति निषेधस्य असत्काव्यविषयतां च पश्यन् शिशुपालवधाख्यं काव्यं चिकीर्षुः, चिकीर्षितं तन्निर्विघ्नपरिसमाप्तिसम्प्रदायाविच्छेदलक्षणफलसाधनत्वात् "आशीर्नमस्क्रियावस्तुनिर्देशो वापि तन्मुखम्" इत्याशीराद्यन्यतमस्य प्रबन्धमुखलक्षणत्वात् काव्यमुखं (१ काव्यमुखम्) शिशुपालवधबीजभूतं भगवतः श्रीकृष्णस्य नारददर्शनरूपं वस्तु चादौ श्रीशब्दपूर्वकं निर्दिशन् कथामुपक्षिपति श्रिय इति। [तत्र चादौ श्रीशब्दप्रयोगात् वर्णगणादिशुद्धिरप्युक्ता। तदुक्तम् "देवतावाचकाः शब्दा ये च भद्रादिवाचकाः। ते सर्वे नैव निन्द्याः स्युर्लिपितो गणतोऽपि वा॥" इति] श्रियः लक्ष्म्याः पतिः। अनेन सर्गान्तेष्वपि श्रीशब्द इति सूचितम् ["सर्गान्ते भवन् ... लक्ष्मीः प्रत्यपद्यत"

इति विष्णुपुराणात्']। 'जगन्निवासं' जगतामाधारभूतं कुक्षिस्थाखिलभुवन इति यावत्। तथापि 'जगत्' लोकं शासितुं दुष्टनिग्रहशिष्टानुग्रहाभ्यां नियन्तुं 'श्रीमति' लक्ष्मीयुक्ते 'वसुदेवसद्मनि' वसुदेवस्य गृहे कश्यपस्य वसुदेवरूपेण अवतीर्णत्वात् 'वसन्' कृष्णरूपेण तिष्ठन् 'हरिं' विष्णुं 'अम्बरात्' अवतरन्तम्' आयान्तम् इन्द्रसन्देशकथनाय इति भावः हिरण्मयं गर्भं 'हिरण्यगर्भं' ब्रह्मा ब्रह्माण्डप्रभवत्वात्। तस्य अङ्गभुवं तनूजम्। अथवा तस्य 'अङ्गात्' अवयवात् उत्सङ्गाख्यात् भवतीति 'हिरण्यगर्भाङ्गभूम्' तं 'मुनिं' नारदमित्यर्थः ["उत्सङ्गान्नारदो जज्ञे दक्षोऽङ्गुष्ठात् स्वयम्भुवः" इति भागवतात्] 'ददर्श' कदाचित् इति शेषः। [अत्र अत्यल्पीयसि वसुदेवसद्मनि सकलजगदाधारतया महीयसा हरेः आधेयत्वकथनात् अधिकप्रभेदः अयमलङ्कारः। तल्लक्षणम्—"आधाराधेययोरानुरूप्याभावोऽधिकता मता" इति। जगन्निवासस्य जगदेक-देशनिवासित्वम् इति विरोधश्च। तथा तकारसकारादेः कैवल्यं असकृदावृत्त्या अनुप्रासादिति मत्वा व्यञ्जनद्वयसाहचर्यात् वृत्त्यनुप्रासभेदौ शब्दालङ्कारौ। एषाम् अन्योन्यनैरपेक्ष्येण एकत्र समावेशात् तिलतण्डुलवत् संसृष्टिः' सर्वेऽपि वंशस्थवृत्तम्। ["जतौ तु वंशस्थमुदीरितं जरौ" इति लक्षणात्] ॥ १ ॥

Notes on Malli

1 अथ &c —Now the respected poet Magha, wishing to write the poem named Sisupalavadha, introduces the story alluding at the very outset, with the use of the word *Sri*, to the subject matter viz., the sight of Narada by Lord Sri Krishna which is the germ of the object of the poem viz., the slaying of Sisupala. He does this for two reasons—First it secures an uninterrupted finish of the work aimed at and also its end in the shape of a permanent school of followers, Secondly the opening of a poem has to be one of आशिस् &c by the dictum "आशीर्नमस्क्रिया—"—Its commencement must be (a) a benediction, (b) a salutation, (c) statement of the subject matter. He writes the poem because he sees that a poem secures many advantages (confers many benefits) as declared by Rhetoricians (vi., "काव्यं यशसे—"—A poem brings fame and

wealth teaches manners and customs removes evil, forth-with affords supreme bliss imparts instruction wh le behaving like a wife) and that prohibitions like "काव्यालापांश्च—" (Even the talk of poems should be avoided) refer to inferior poems 2 तत श्रियो &c —Here purity of the initial *letter* and *triad* is secured by the use of the word Sri at the opening It is said—Words signifying a divinity a blessing &c are not to be con lemned from cons derations f the initial *letter* and *triad* [N B —Letters are supposed to have mystic significations attached to them Thus in Raghu I, which opens with the triad वागर्था which is a मगण (See Note on metre at the end of the book) Malli says this is auspicious—"श्रमदो भी भूमिमय " । Of th s गण again the letter व which leads is supposed to be an emblem of im mortality and therefore very auspicious —"वकारस्य अमृतबीजत्वात् प्रचयस्थमादिसिद्धि" । Here neither the letter श nor the triad श्रियः प which is a जगण has anything to recommend it, so Malli ffers the excuse that श्री, being देवतावाचक more than makes up for this apparent defect] 3 रामकेलि &c — From the Vishupurana which says 'Sita in his character of Raghava and Rukmini when born as Krishna' 4 इन्द्रसंदेश &c —To deliver the message of Indra 5 पद्मजन्म &c — From the Bhagavata which says— Narada sprang from the lap and Daksha from the thumb of Brahman" 6 वसन् &c —Here the अलङ्कार is of the class called अधिक because Hari the *immense*, owing to his being the re eptacle of the whole universe, is described as contained in the *small* house of Vasudeva. It is said—अधिक is the अलङ्कार when there is disproportion between the c ntainer and the con tained Also there is विरोध in the res dence in a part of the universe (सर्वेकदेश) of one who is h mse f the res dence of the universe (सर्वगृहत्व)। Besides th ere s अनुप्रास of two varieties of the छेकानुप्रास and वृत्त्यनुप्रास class because of the *frequent* repetition of single consonan s like त, म &c and because of

the repetition for once of a pair of consonants in ञ्यञ्जन। The association of these अलङ्कारs again is like that of तिल and तण्डुल in the same receptacle because they are independent of one another 7 सर्गेऽस्मिन् &c —In this Canto the metre is वंशस्थ, the definition being—The triads ज त ज, र in order are called वंशस्थ (see also Note on metre at the end of the book)

Sara—अथ भगवान् हरिः देवकार्यं कर्तुं मानुषजन्म चक्रमे। ततः भाव भुवः कश्यपो वसुदेवरूपेण दैवयं कृष्णनाम्ना तत्पुत्रभावेन लक्ष्मीरपि रुक्मिणीमूर्त्या। रञ्जति कालं कदाचिदसौ दिवः आरुह्यन् नारदमपश्यत ॥ १ ॥

CHARCHA (*i e Miscellaneous Notes*)

1 श्रियः—श्रयति पुरुषम् इति श्रि+क्विप् कर्तरि श्रीः Lakshmi तस्याः। The विसर्ग does not elide in the 1st case singular because ई is got by the lengthening of इ in the root itself and does not come from ङी।

2 पतिः—श्रियः पतिः is here apparently used as *a name of* विष्णु। But the name is श्रीपतिः in the compounded form Compare "देवकीनन्दनः शौरिः श्रीपतिः पुरुषोत्तमः" इत्यमरः। The constituents are *purposely* left uncompounded because the proper name हरि is already there, it is illogical to put in a second proper name, so श्रियः पतिः is to be taken as an ordinary qualifying phrase. Also see next

3 श्रीमति—Here श्री is लक्ष्मी in the shape of रुक्मिणी (see Malli वासवके &c) श्रीः अस्ति अस्मिन् इति श्री+मतुप् अर्थे श्रीमत्। तस्मिन्। Qual वसुदेवसद्मनि। श्री was in the house of वसुदेव, so it is natural that the पति of श्री should also be there This requires emphasis on श्री in श्रियः पतिः, hence the two should not be compounded Malli thinks that the uncompounded form indicates that श्री accompanied हरि when he came down to chasten the world (See Malli—अनेन रुक्मिणी &c)

4 शासितुम्—शास+तुमुन् भावे। To impart discipline अन्वयः। The world had become undisciplined (अशिष्ट) and was fast getting out of hand The Lord came down to impart disci

pline (शमितृम्). This is an अव्यय by the rule "कृन्मजन्तः"—A कृदन्त word ending in म् or ए, ऐ ओ औ is अव्यय।

5 जगत्—गच्छति इति गम+क्विप् कर्तरि जगत् (neuter) तम्। कर्म of शमितुम्। The duplication is by the Varttika "द्युतिगमिजुहोतीनां द्वे च"। It is also treated as if it was शतृप्रत्यान्त though really क्विबन्त। This gives जगत् जगती जगन्ति -जगति, &c. Also in the fem. जगती। We do not get here षष्ठी because by the rule न लोकाव्ययनिष्ठाखलर्थतृनाम् the अनुक्त कर्म of an अव्ययकृत् does not take षष्ठी and शमितुम् is an अव्ययकृत्।

6 जगन्निवास —निवसन्त्यस्मिन् इति नि+वस+घञ् अधिकरणे निवास abode जगतां निवासः the abode of the worlds, तम्—। For justification of this epithet compare "जगन्ति यस्यां सविकाशमासत," sl. 23, infra. Hence Malli says—कुक्षिस्थाखिलभुवनः।

7 वसुदेव &c.—वसुदेव was the father of कृष्ण। He is treated as an incarnation of कश्यप the father of हरि। तस्य गृहे, तम्—। स्थितम्। चपि एभी।

8 वसत्—वस+शतृ कर्तरि sitting, residing. Qual. हरि।

9 ददर्श—दृश्+लिट् णल्। पश्यति, द्रक्ष्यति etc.

10 अवतरन्तम्—अव+तृ+शतृ कर्तरि अवतरत् descending. तम्। Qual. मुनिम्।

11 अम्बरात्—अम्बर sky. तस्मात्। अपादाने पञ्चमी।

12 हिरण्य &c.—हिरण्य gold. By transference of epithets it means हिरण्यगर्भम् the golden egg. This is the first product of water. Comp. "अप एव ससर्जादौ तासु बीजमवासृजत्। तदण्डमभवद्धैमं सहस्रांशुसमप्रभम्।"—Manu. गर्भ contents. गर्भ 1 1 b, here गर्भगृह lap (see Malli, गर्भगृह &c.). हिरण्यगर्भ the contents of the golden egg. तम्—। This refers to ब्रह्म in the masculine. Compare "तस्मिन् जज्ञे स्वयं ब्रह्मा सर्वलोकपितामहः"—Manu. हिरण्यगर्भस्य अङ्गम्, तस्य—। तस्मात् भवतीति हिरण्यगर्भाङ्गभूः + भू+क्विप् कर्तरि हिरण्यगर्भाङ्गभुवम् —। तम्। Qual. मुनिम्. Refers to sage नारद।

13 Note—...यथा शिखरेण ... ...

14 Remark—Magha imitates Bharavi's Kirat in this

opening verse For like Kirat (*e. g* "प्रिय कृतामपि ... &c) here also the first word is प्रिय । Bharavi ends each canto with the word लक्ष्मी and Magha with that of श्री ।

2 *People looks disturbed*

गतं तिरश्चीनमनूरुसारथेः प्रसिद्धमूर्ध्वज्वलनं हविर्भुजः ।
पतत्यधो धाम विसारि सर्वतः किमेतदित्याकुलमीक्षितं जनैः ॥२॥

Prak.—Did not others notice the sage ?—एतत किम इति जनैः आकुलम् ईक्षितं मुनि दद्दर्श [People saw him and were perplexed ; they did not know what it was] Why perplexed ?—सर्वतः विसारि धाम अध पतति, एतत् किम् इति [Perplexed because here was a mass of light that spread all round and was dropping down, They knew of no light with such characteristics] The sun ? —अनूरुसारथेः तिरश्चीन गत प्रसिद्धम् [No it could not be the sun, because the sun moves obliquely from east to west and this is coming vertically down] Fire ?—हविर्भुज ऊर्ध्वज्वलन प्रसिद्धम् [Nor fire either , for fire sends its flames upwards, while this one shoots its beams all round It is neither the one nor the other and no light except the sun and the fire is so intense as this one Hence the perplexity] 2

Prose—अनूरुसारथेः गत तिरश्चीनम (भवति) । हविर्भुज ऊर्ध्वज्वलन प्रसिद्धम् । सर्वतः विसारि धाम अध पतति, किमेतत इति आकुल जनैः ईक्षितम् ॥ २ ॥

Eng—Oblique is the motion of the one with Anuru for his charioteer (Sun) , of the eater of sacrificial offerings (Fire), burning with flames upwards is well known , what light is this falling vertically down with flames spreading all round ? Thus eyed by people in bewilderment 2.

Beng—মুনিকে আসিতে দেখিয়া লোকে এই প্রকার বিতর্ক করিতে লাগিল— সূর্যের গতি বক্র আর অগ্নির প্রসার ঊর্দ্ধদিকে এ প্রসিদ্ধ কথা। এ তেজ নীচের দিকে পড়িতেছে আর এর প্রসার সর্বদিক। এ কি ? ইহারা কোনও নিশ্চয় করিতে পারিল না ॥ ২ ॥

Expl—Those who saw him in the sky at first thought it was the sun, but immediately after they noticed that he was falling vertically down , so they had to correct themselves because the sun s motion is east to west, Next they guessed

it was something lighted and dropped down by some aeronaut but soon it was seen that he cast a halo all round, which fire burning upwards never does Thus they came to no conclusion about him Also see *Prak* 2

N B—The reader will be grievously disappointed if he expects in Magha the precision and judgment of Kalidasa For instance the sun's progress in the sky is not perceived by a casual look at him the observer takes him to be *fixed.* He won't speak of the motion (गत) of the sun Again, if a light is once taken for the sun it cannot be again mistaken for fire the two are so dissimilar one being perfectly white and the other yellow Lastly in the day time, fire is not even noticeable in the presence of the sun

Ma 1—तदानीं जनैर्विचार्यमाणोऽपि [illegible] गतमिति। अनिरुसारथेः [illegible] । स मार्तण्डस्य 'अनूरुसारथेः' सूर्यस्य 'गतं' गतिः [भावे क्त] 'तिरश्चीनं' तिर्यग्भूतम् ["विभाषा अञ्चेरदिक्स्त्रियाम्" इति तिर्यक्-शब्दात् अव्ययात् प्रातिपदिकात् स्वार्थे खप्रत्ययः]। 'हविर्भुजः' अग्नेः 'ऊर्ध्वज्वलनम्' ऊर्ध्वगमनं 'प्रसिद्धम्' इदं तु 'सर्वतो विसारि धाम अधः पतति'। 'किमेतत् इति' [illegible] अदृष्टपूर्वम् इदं धाम [illegible] इति 'आकुलं विकल्पात् [illegible] यथा तथा 'जनैः ईक्षितम् [illegible] [सकर्मका इति [illegible] कर्मणि भावे क्तः । "प्रसिद्धविवक्षायां कर्मणोऽकर्मिका क्रिया" इति वचनात्]। [illegible] कर्मणि [illegible] 'ईक्षितं' [illegible] इति पूर्वेण [illegible] [[illegible] सर्वत्र [illegible] (अभिधानं [illegible] । [illegible]—"[illegible] [illegible] स एव स" इति। "[illegible]" इति [illegible]। [illegible] "[illegible] [illegible]" इति [illegible] [illegible] । [illegible] ([illegible])"] १ ॥

Notes on Malli

1 विभाषा &c.—By the rule "विभाषा—" (See *Charcha*) the affix is ख without change of meaning added to the stem तिर्यक् which ends with a derivation of अञ्च्। 2 सूर्याग्नि &c—Different from sun and fire 3 सकर्मकात् &c—Though the root is सकर्मक the क्त is भावे through अविवक्षा of the कर्म in accordance with the dictum "प्रसिद्धे—" (*Charcha*) 4 केचित् &c—Some add क्त in the कर्मवाच्य and connect it with what precedes construing as ईक्षित मुनि ददर्श। 5 अत्र &c—*Here the* अलङ्कार *is* व्यतिरेक because superiority of the उपमेय which is the धामन् of the sage, over the उपमान, which are the sun and the fire, is stated by the characteristic of spreading below Thus it is said in the काव्यप्रकाश—It is a व्यतिरेक when the other (उपमेय) excels the उपमान। *A B*—अधःप्रसरण perhaps should be अधः पतनसर्वत प्रसरण। 6 धाम &c—Hemachandra says—धाम means रश्मि, गृह, देह, स्थान, जन्मन् and प्रभाव। 7 दिवाकरस्तु &c—*Divakara however in his Tika on the* वृत्तरत्नाकर cites this very verse as an instance of one with six lines with the two additional lines "द्विधाकृतात्मा—" (*Charcha*) which are read at the beginning In this, by the first two lines, something like a सन्देह is raised the removal of which has to be understood in गतम् &c that follow

Sara—तं वीक्ष्य केचिदवदन् आदित्योऽयं वा स्यात्। परे जगुर्न स हि तिर्यक् गच्छति अयन्तु अधः पतति। अन्ये पुनरूचिरे अग्निर्वा भवेत् इतरे विदलितपक्षा अग्नि रूर्ध्वं ज्वलति अयञ्च सर्वत एव इति। इत्थं जना निश्चयं नाध्यगच्छन् ॥ २ ॥

CHARCHA

1 तिरश्चीनम्—तिरस् oblique, अव्यय। तिरः अञ्चति गच्छति इति तिरस् + अञ्च + क्विन् कर्तरि तिर्यक् that which moves obliquely The प्रातिपदिक is तिर्यच्, here in the neuter Decline तिर्यङ् तिरश्ची तिर्यञ्चि &c. तिर्यक् एव इति तिर्यक् + ख स्वार्थे=तिरश्चीनम् progressing obliquely Pred to गतम्। Or it is an ordinary attributive of गतम् the construction being अनूरुसारथे तिरश्चीनं गतं प्रसिद्धम्। In this construction

we suppose प्रसिद्धम् to go with both तिरश्चीन गतम् and ऊर्ध्वज्वलनम्। Mal ıs rule means—Stems ending in a derivative of अञ्च, and not meaning a दिक् in the feminine, optionally take ख स्वार्थे। Here तिर्यक् is applied to गत (motion) which is not a दिक्, hence the rule applies Thus with ख—तिरश्चीनं गतम्, *without it*, तिर्यक् गतम्

2 अनूरु &c —ऊरु thigh, सारथि charioteer अविद्यमानौ ऊरू यस्य सः अनूरुः thighless, बहु—। Proper name of the elder brother of Garuda स सारथिः यस्य अनूरुसारथिः having Anuru for his charioteer, बहु—। Refers to the sun गरुत्। मिथे पक्षी, related to गतम्। Anuru and Garuda are the two sons of Kasyapa by Vinata who were born as birds in two eggs The first egg was hatched prematurely an *undeveloped bird came out without thighs and was* thence named Anuru He felt chilly, asked for heat and was appointed charioteer of the sun Aruna is his another name Comp "आविष्कृतारुणपुरःसर एकतोऽर्कः"—Sakuntala, Act IV. Garuda came out of the other egg

3 प्रसिद्धम्—प्र+सिध+क्त कर्तरि। Notonous, Pred to ऊर्ध्वज्वलनम् (also गतम् —see under तिरश्चीनम्) ।

4. ऊर्ध्व &c.—ऊर्ध्वं *up By* उपचार (*transference of epithets*, लक्षणा) it means here ऊर्ध्वस्थितम् the region above ज्वल+ल्युट् भावे ज्वलनम् burning ऊर्ध्वं ज्वलनम्, सुप्सुपा। Nom to भवति understood.

5. हविर्भुजः—हविस् sacrificial offering. हवि भुङ्क्ते इति हविस् +भुज+क्विप् कर्तरि हविर्भुक्, the eater of sacrificial offerings, उपपद तत्—। A proper name of fire "हिरण्यरेता हुतभुक् दहनो हव्यवाहनः" इत्यभिधाने अमरः। तस्य। *Fire consumes the offerings* and is therefore described as the *eater* of them. *Really these are* eaten by the ogds *through Fire* and Fire is like their mouth "अग्निमुखा वै देवाः"।

6. एति—इण+लट्ति। Comp अयनम् etc

7. अधः—अधर down अधरस्मिन् देशे इति अधर+असि (स्वार्थे)+अधि कर्तरि। अव्यय। अधर becomes अध by "पूर्वाधरावराणाम् असि पुर् अध् अवश्चैषाम्"। अध एति d *stinguishes it from* the sun

8 विसारि—वि + सृ + घिनि आवश्यके साधुकारिणि वा कर्त्तरि pervad ing Qual धाम।

9 सर्वत—सर्वासु दिक्षु इति सर्व + ङि (स्मी) + तसि स्वार्थे। अव्यय। This d fferentiates it from Fire

10 आकुलम्—आकुल is दोलाचल full of indecision तत यथा तथा। Qual the क्रिया is ईक्षितम्। For the sense of आकुल compare "अहो महीं यासति सूर्यवत् निरायस प्रायाहर क एष। इत्याकुल नन्यति वन्दिपुर लक्ष्मस्त्वौ मज्जति राघवन्द्र॥"

11 ईक्षितम्—ईक्ष + क्त भाव (Malli) Here the root being सकर्मक we cannot have भाव क्त। Hence Malli says there is no विवक्षा of the कर्म thus the root becomes अकर्मक and भवे क्त is available Mallis *Karika* in full is "धातोरर्थान्तरे वृत्तेर्धात्वर्थेनोप संग्रहात्। प्रसिद्धरविवक्षात कर्मणोऽकर्मिका क्रिया॥"—सकर्मक roots become अकर्मक if (a) the meaning of the root is changed (b) कर्म is included in the meaning of the root (c) the कर्म is very well known (d) there is अविवक्षा of the कर्म। Others here take ईक्ष as सकर्मक attaching कर्मणि क्त (See Malli, कचित् etc.)

12 *Voice*— जनेन तिर्यगैनन (भूयते) ज्वलनेन प्रसिद्धेन (भूयते)। . विसारिणा धाम्ना पन्धते केन एतेन (भूयते) जना ईक्षितवन्त।

13 *Remark*—The additional two lines quoted by Malli from D vakara yield the following six footed verse —

दिवःखलतांसा किमयं दिवाकरो विधूमरोचि किमयं हुताशन।

गत तिर्यगैनमनूसारणे प्रसिद्धमूर्ध्वं ज्वलन हविर्भुज।

पतत्यर्थो धाम विसारि सर्वत किमेतदित्याकुलमीक्षित जनै॥

Here the first line is obviously spurious, because if sudden ly a second sun is seen blazing in the sky we cannot say, *without watching it for sometime* that it follows or does not follow the laws which the old sun obeys *If we can*, the doubt does not arise at all Hence the third line which is the poet s own becomes incongruous We are therefore forced to reject the first l ne and with it goes the second also, because a five footed sloka is never heard of

3 Krishna however recognised Narada.

चयस्त्विषामित्यवधारितं पुरा ततः शरीरीति विभाविताकृतिम् ।
विभुर्विभक्तावयवं पुमानिति क्रमादमुं नारद इत्यबोधि सः ॥३॥

Prak—विभुः सः अमुं नारद इति अबोधि [The perplexity was with the p ople only The Lord, however, knew that it was Narada *coming*] Did he know as soon as seen ?—क्रमात् [No, the kr wledge came in stages] What are the stages ?—पुरा त्विषां चयः इति अवधारितम् [At first he thought it was a mere mass of light]. And then ?—ततः विभाविताकृतिः शरीरी इति [Next when the outlines were discernible he knew it was some embodied being] What next ?—विभक्तावयवं पुमान् इति [Soon when the limbs were dis tinguished he knew him to be a male. Lastly, that male proved to be Narada] 3

Prose—विभुः स पुरा त्विषां चय इत्यवधारितं, ततः विभाविताकृतिं शरीरी इति, विभक्तावयवं पुमान् इति अमुं क्रमात् नारद इति अबोधि ॥ ३ ॥

Eng—Him—first taken as a mere mass of light—then, with the figure discerned, as something embodied—next as a male with the limbs distinguished—he the lord, ultimately knew as Narada 3

Beng—ইনি বিভুকে প্রথমে দর্শন করিলেন এ একটা তেজের পুঞ্জ পরে আকার দেখিয়া বুঝিলেন এ দেহী তার পর অঙ্গ প্রত্যঙ্গ নির্দিষ্ট হইলে দেখিলেন এ পুরুষ বিশেষ ও পরিশেষে জানিলেন ইনি নারদ।৩।

Expl—The perplexity was with the people only To him, the lord, the knowledge came all right though in stages The first impression was of a *mere mass of light* Next he noticed the outlines and knew it was an embodied being Soon the limbs were distinguished and disclosed to him a male who at last *proved to be* Narada 3

Malli—अथ भगवान् निरचैषीदित्याह चय इति। विभुः सर्वज्ञस्तावत् अल्पसमर्थ स इति 'पुरा' प्रथमं त्विषां चय इति अवधारितं तेजःपुञ्जमात्रतया निश्चितम्। ततः सन्निकर्षे विभाविता विशदा 'आकृतिः' संस्थानं यस्य तं

तथोक्तम् अतएव 'शरीरी' चेतन 'इति अवधारितम्'। तत 'विभक्ता' विविच्य गृहीता 'अवयवा' मुखादय यस्य त तथोक्तम् अतएव 'पुमान्' इति अवधारितम् अमुम् भगवत्कृत व्यक्तिविशेष नारदम् [वास्तवाभिप्रायेण इति (?) पुलिङ्ग(?) निर्वाह[3]] 'क्रमात् पूर्वोक्तसामान्यविशेषज्ञानक्रमण[4] [लोकदृष्ट्या इदमुक्तम्। हरिस्तु सर्वं वेद एव इति तत्त्वम्[5]] नारद इति अबोधि नारद बुद्धवान् इत्यर्थ [नारदस्य कर्मत्वे ऽपि निपातशब्देन अभिहितत्वात् न द्वितीया। तिङाम उपलक्षणस्य उपलक्षणत्वात्। यथाह वामन —"निपातेन अभिहिते (अपि) कर्मणि न कर्मविभक्ति परिगणनस्य प्रायिकत्वात्" इति[6]। बुध्यते कर्तरि लुङ्। "दीपजन—"इत्यादिना चिण्। "चिणो लुक" इति तस्य लुक्[7]। अत्र 'विभावितात्कृतिम' विभक्तावयवम इत्यादिना आकृतिविभावनावयवविभावनयो पदार्थयो विशेषणगत्या शरीरित्वपुंस्त्वावधारणहेतुत्वेन उपन्यासात् पदार्थहेतुक काव्यलिङ्गमलङ्कार। "हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गमुदाहृतम्" इति लक्षणात्[8]] ॥ ३ ॥

Notes on Malli

1 अथ &c —By अथ &c he says that the Almighty came to a conclusion 2 वस्तु &c —Able to realise the essence of things 3 वास्तव &c.—The masculine gender has to be defended by reference to the reality *N B*—The इति here seems misplaced and पुलिङ्ग should be पुलिङ्गता। 4 In the order of knowledge from general to particular as detailed above *N. B*—Note the order — a) किमपि अथ, a very general (सामान्य) concept, (b) किमपि अथ शरीरी, a particular (विशेष) case of (*a*), (c) किमपि अथ शरीरी पुमान् which is more particular than (*b*) and contracts the scope of (*b*) by excluding females, (d) किमपि अथ शरीरी पुमान् नारद which is an individual and admits of no further contraction 5 लोक &c.—This is said from *the point of view of the ordinary individual The fact is Hari* knows every thing indeed 6 नारदस्य &c.—There is no द्वितीया in नारद though it is the कर्म, because the कर्म is declared by an अव्यय, the enumeration of तिङ् &c being only illustrative Thus

says Vamana— There is no कर्मविभक्ति also when declared by a निपात because the enumeration is only illustrative" (see *Char*) बुध्यते &c —Here लुङ् comes after बुध in the कर्मवाच्य। चिण् is attached by "दीपजन—"। त disappears by "चिणो— See *Char*) 8 चय &c —Here the अलङ्कार is काव्यलिङ्ग of the variety in which the हेतु is the import of a पद (पदार्थ); this is because from the epithets विभावितात्कृतिम् and विभक्तावयवम् we get the पदार्थs, आकृतिविभावन (guess about the general outline) and अवयवविभावन (guess about the limbs), which, *from the functions of a qualifying epithet, are advanced as* हेतु *for the guess that this is a* शरीरी *and a* पुमान्। *This follows from the definition— It is a* काव्यलिङ्ग *when the* हेतु *is a* वाक्यार्थ *or a* पदार्थ"।

Sara—चक्रुषाऽपि जनतु देवत्वम् बुबुधे। प्रथमं तेजसां चय इति, ततः आकारावयवात् देही इति, पश्चात् अवयवविभक्ततात् पुमानिति, ततश्च नारद इत्येवमासीत् बोधक्रम ॥ ३ ॥

CHARCHA

1 चय —चि+अच् भावे collection Same case with अमुम्। See नारद। Also see next.

2 तिजसाम्—तिज् light तासाम्। तिजां चयः collection of light = तेजसां चिति massed light, *i e*, mass of light आत्मानमेव इत्यात्मनम् इति म्यायम्। We do not get काय (with घञ् instead of अच्) because the idea is not that of *heaping* (राशीकरण) but merely of light that has got heaped somehow The rule for काय is "निवास चिति शरीर उपसमाधानेषु आदेश च"।

3 आवर्णितम्—आ+वि+भिद्+क्त कर्मणि, ascertained, तम्। Qual. अमुम्।

4 पुमान्—An अव्यय meaning पुंसि with the sense of प्राकरणी prominent

5 शरीरी—शरीर body, तत् अस्ति अस्य इति शरीर+इनि embodied soul. This is the same as Malli's देहम्। Same case with अमुम्। इति देव इमा (See नारद below)

6 विभावित—वि+भू+णिच्+क्त कर्मणि क्रियाम विभाविता guessed आ+कृ+क्तिन् कर्मणि आकृति outline विभाविता आकृति यस्य, बहु — । तम्। Qual अमुम्। विभाविताकृति hence शरीरी। It is now not *any* चयक्रियाम् but शरीरी चयक्रियाम।

7 विभु—वि+भू+डु कर्तरि। Literally विभु प्रभु &c mean the *Master* Hence *Almighty* therefore not subject to the limitations of the ordinary individual Such a person is omniscient To him knowledge is ever present and requires no क्रम for its development Hence the epithet विभु is not a happy one when describing the *stages of knowledge*—how the knowledge came in stages Malli offers the excuse "लोकदृष्ट्या—"। His language is loose He wants to say perhaps that the Lord did not like to exercise his real powers but behaved just like an ordinary individual of intelligence The excuse is a lame one the fact is as we have already remarked we look in vain for the art of Kalidasa in the works of our later poets

8 विभक्त &c —वि+भज+क्त कर्मणि विभक्त differentiated demarcated अवयव limb विभक्ता अवयवा यस्य, बहु— । तम् । Qual अमुम् । By अवयवविभाग we understand the *Ise* of each limb such as eye, ear, nose &c Comp "वपुर्विभक्त नवयौवनेन"—*Kumara* The locks the beard &c became visible and he knew it was a male.

9 पुमान्—*Same case* with अमुम् । इति योगे २मा (See मारुद below)

10 क्रमात्—क्रम is परिपाटी order तस्मात् । हेतौ or ल्यब्लोपे ५मी । The क्रम is not that each stage superseded the previous, but that it modified the previous by contracting its range Each सामान्य ज्ञान was followed by a विशेषज्ञान (See Malli note 4)

11 अमुम्—अदस् here refers to the धाम of Sl 2 that was falling For this reason, and also because before विशेषज्ञान comes in we ought to have सामान्ये नपुंसकम्, we expect अदः । Malli s defence is half hearted and unsatisfactory (see वास्तवाभि &c Malli), and our explanation is the same as in note 7

12 मारुद —This is कर्म of अवेदि । We do not get द्वितीया

because of the rule "अनभिहित"—The विभक्ति द्वितीया, तृतीया &c. come in only when the corresponding कारक is not *declared*. Here इति declares the कर्म। Hence उक्तार्थे प्रथमा। The भाष्य says that the declaration is made by तिङ्, कृत्, तद्धित and समास। *The followe s of the भाष्य do not take this as an exhaustive* list but n erely as an illustrative one That is to say there are oth r ways also of declaring कारकता, and one of them is by eans of an अव्यय (निपात)। Thus we have here the declaration by इति। See Malli and compare "विषवृक्षोऽपि संवर्ध्य स्वयं छेत्तुमसाम्प्रतम्"—*Kumara*

13 अबोधि—बुध+लुङ् त कर्तरि=अ+बुध+अ+त=अबुध्+चिण् =अबोधि। चिण् here comes in optionally by the rule "दीप जन बुध पूरितायिप्यायिभ्योऽन्यतरस्याम्" त coming after चिण् d sappears by the rule "चिणो लुक्"। Without चिण् the form is अबुद्ध। बुध्यत बुबुधे, भोत्स्यत।

14 *Voice*—विभुना तेन अवधारित आकृति अवयव अमी।

4 Narada resembled Siva

नवानधोऽधो बृहतः पयोधरान् समूढकर्पूरपरागपाण्डुरम्।
क्षणं क्षणोत्क्षिप्तगजेन्द्रकृत्तिना स्फुटोपमं भूतिसितेन शम्भुना ॥४॥

Prak—भूतिसितेन शम्भुना क्षण स्फुटोपमम् अमुम् अबोधि [He saw that he was for a moment of the same complexion with Sambhu whose body is grey with ashes] How so?—समूढकर्पूरपरागपाण्डुरम् अमुम् अबोधि [*The sage was white like camphor dust* heaped together] But the whiteness of the Lord's body is not vis ble because he is wrapped up in his upper garment of elephant's hide—क्षणोत्क्षिप्तगजेन्द्रकृत्तिना शम्भुना स्फुटोपमम् [When the *Lord in his del rious dances throws up h s upp r garment,* his whi e body is clearly seen, Narada bore d stinct resem blance wi h the Lord in such a state] But stay the Lord is then capped w th the dark h de t rown up Narada has noth ng s m lar—स्वयम् नवान् पयोधरान् बृहतः (जिगमत) अमुम् [I have sa d that the resemblance was *momentary only* *In his*

descent towards the earth, Narada had to pass several big clouds that were water laden and therefore dark Just as he had passed one of them and was in the level immediately below, the cloud on his head looked like the hide above Siva, and the sage's resemblance with the Lord was complete] 4

Prose—नवान् बृहतः पयोधरान् अधोऽधः (स्थितम्) समूढकर्पूरपरागपाण्डुरं क्षणं क्षणोत्क्षिप्तगजेन्द्रकृत्तिना भूतिसितेन शम्भुना स्फुटोपमम (अमुम् अबोधि) ॥४॥

Eng—Him, grey like heaped camphor dust, for the moment when just below *big fresh clouds, clearly comparable* to Sambhu, grey with ashes and with the hide of the huge tusker tossed up in his ecstasies (ecstatic dances) 4.

Beng—দেখিলেন আকাশে বড় বড় কাল মেঘ রহিয়াছে, পুঞ্জীকৃত কর্পূরচূর্ণের ন্যায় পাণ্ডুরবর্ণ মুনি ঐ এক একখানি মেঘের ঠিক নিম্নে যেমন নামিয়া আসিতেছেন অমনি ক্ষণকালের জন্য ভস্মধবল তাঁহার প্রকৃত শিব গজচর্ম্ম নৃত্যের সময় ঊর্দ্ধে তুলিয়া ধরিলে যেমন দেখায় ঠিক তেমনই দেখাইতেছে ॥ ৪ ॥

Expl—At the time there were huge masses of dark clouds *floating in the sky* The sage who was personally *white* as comphor had to pass by several of them in his descent. No sooner he came under one of these than, for the moment, he gave the Lord the impression of Siva,—who too was white in *his coating of ash,—standing under the canopy* of his wrapper of the elephant hide which he had thrawn up in the course of his ecstatic dance 4.

Malli—अथ सप्तभिर्मुनिं विशिनष्टि नवानित्यादिभिः । कीदृशममुम् ? 'नवान्' नवसम्भृतसलिलान् अतिनीलानिति यावत् 'बृहतः' विपुलान् 'पयोधरान्' मेघान् 'अधोऽधः' मेघानां समीपाधःप्रदेशे, स्थितम् इति शेषः ["उपर्यध्यधसः सामीप्ये" इति द्विर्भावः । अद्वयं हि द्वितीया । "उभसर्वतसोः कार्या धिगुपर्यादिषु त्रिषु" इत्यादि वचनात्] 'समूढं' पुञ्जीकृतं ["समूढं पुञ्जिते भुग्ने" इति विश्वः] 'कर्पूरस्य परागः' चूर्णं तद्वत् 'पाण्डुरम्' अतएव 'क्षणं' मेघसन्निधानावस्थानदशायाम् [अत्यन्त

संयोग द्वितीया] 'क्षणद' साम्प्रतीनुसविंदु ["निद्यापारम्पितौ कालविशेषोत्सवयोः क्षण इत्यभय साप्यमर'] 'उत्क्षिप्ता उपरि धारिता 'गजेन्द्रस्य कृत्ति' चर्म येन तेन ["अजिन चर्म कृत्ति स्त्री" इत्यमरः] 'भूत्या' भस्मना 'सितं' ["भूतिर्भस्मनि सम्पदि" इत्यमरः] शम्भुना स्फुटोपमम्' स्फुटशम्भूपममित्यर्थः [सापेक्षत्वेऽपि गमकत्वात् समासः । अन्यपद्यार्थयो तुल्योपमाशब्दयो "—अतुल्योपमाभ्याम्" इति निषेधात् सादृश्यवाचित्व तृतीया इत्याहुः । केचित् इमं श्लोक "चयस्त्विषाम्—" इत्यतः प्राक् लिखित्वा व्याचक्षत । तदा पुंस्त्वावधारणात् प्राक् तेज पिण्डमात्रस्य शम्भूपमौचित्य चिन्त्यम्] ॥ ४ ॥

Notes on Malli

1. उपरि &c —The duplication is by the rule "उपर्यधि—" (*Charcha*), and in connection with it we have द्वितीया। This is owing to the declaration "उभसर्व—" (*Charcha*) 2 समुद &c.—समुद is पुञ्जित heaped, also भुग्न bent. 3 निद्यां &c.—क्षण is निद्यापारस्थिति sitting idle, or at ease, कालविशेष a sub-division of time, उत्सव festivity 4 भूति &c —भूति is भस्म ashes, सम्पद् wealth. 5. सापेक्ष &c —The compound is allowable because the sense is clear in spite of syntactical connection (*Charcha*). 6. सदृश &c —They say that when तुल्य and उपमा mean सादृश्य we get तृतीया because the prohibition "अतुल्योपमाभ्याम्" takes effect only when the sense is सदृश (*Charcha*). 7. केचित् &c —Some write and explain this verse before "चयस्त्विषाम्—" (Sl 3). In their case the propriety of a comparison with शम्भु is questionable in a mere mass of light before it is known as a male

Sara—चारद्युतिम् धवलरश्मिरश्मौ मुनि. यदेव कर्पूर स्फटिकवत् भस्मना सितं तदैव उन्मीलितशरणेन भूतिसितस्य उपरिनयस्त्कृत्तिना शम्भुना सदृशं दृष्टं इति द्वितीय ॥ ४ ॥

CHARCHA

1. शरद्—नव new, i. e. first in the season शरद्। Qual यदीयताम्। This ensures a *la k* of out Mallis मद सद्यस्त्विषाम्

—those that have just then gathered moisture—means about the same

2 अधोऽधः—अधरस्मिन् देशे इति अधर+ङि (७मी)+असि स्वार्थे अध below अव्यय। अधि ७मी or सप्तम्यन्त उक्तत्वात् प्रातिपदिकार्थे १मा। The duplication implies immediate neighbourhood i e अधोऽध = just below Malli s rule means—उपरि अधि अधस् are duplicated when proximity in time or place is implied

3 बृहत्—बृहत् big तान। Qual पयोधरान। This is necessary to compare with the very large piece of elephant s hide which is the upper garment of Siva

4 पयोधरान्—पयस् water धरन्तीति धृ+अच् कर्तरि धर holders. पयसां धराः, ६तत्—। तान्। २या owing to अधोऽध। We do not say पयोधरन्तीति पयोधराः because this requires अण् by the rule "कर्मण्यण्" leading to पयोधारा। Malli s Vartika in full is "उभसर्वतसोः कार्या धिगुपर्यादिषु त्रिषु। द्वितीयाम्रेडितान्तेषु ततोऽन्यत्रापि दृश्यते॥"—द्वितीया is the विभक्ति in connection with धिक् शब्द उभ and सर्व ending in तसिल् and the duplicated three words beginning with उपरि (i e उपरि, अधि, अधस् as in the rule "उपर्यध्यधसः —")। द्वितीया is seen elsewhere also The reference is to the duplication by "उपर्य—", hence in other cases we do not get द्वितीया but षष्ठी owing to सम्बन्ध। "कथं तर्हि 'उपर्युपरि बुद्धीनां चरन्तीश्वरबुद्धयः' । उच्यते। प्रतिपदोक्तस्य 'उपर्यध्यधसः सामीप्ये' इति कृतद्वित्वस्य अत्र ग्रहणम्। तेन वीप्सादिविवक्षया सति नास्य प्रवृत्तिः"—*Bhattoji*

5 समूढ &c—सम+वह+क्त कर्मणि समूढ heaped massed. कर्पूर camphor पराग dust पाण्डुर white "मृगमदकुसुमरेणोस्तन्नि पाण्डुरा। अवदात सितो गौरो वलक्षो धवलोऽर्जुनः॥" इत्यमर। The derivation is unreliable "पण्डत गम अस्मिन। पडि गतौ। बाहुलकात् ऋर, दीर्घश्च"—*Bhanuji* कर्पूरस्य परागः, ६तत्—। समूढः कर्पूरपरागः, कर्मधा—। तं इव पाण्डुर, उपमान कर्मधा—। तम्। Qual चर्म Sl 3 Here some read पाण्डुरम्। But पाण्डुरम् is *pale* white and not the *bright* white of camphor, thus पाण्डु वर्णविशेष अस्ति अस्य इति पाण्डु+र मत्वर्थे पाण्डुर। पाण्डु as pale white is seen in "शरीरस्य पाण्डुमिकृते पदमण्डितिर्दृश्यतेऽभिनवा"—Sakuntala, Act III, "सनदयं पाण्डु

तया प्रहृतम्"—Kumara I &c Mango blossoms are called पाण्डुर in "चूत सहृदितपाण्डुर"—Sakuntala, Act VI &c Hence पाण्डुरम् is preferable. See, however, पाण्डुरित्, sl 22 The rule for उपमान कर्मधा—is "उपमानानि सामान्य वचनैः"

6 नगेन्द्र &c —उत्सव festivity उद्भव here the *dance* known as ताण्डव उद्+धिप्+क्त कर्मणि उत्क्षिप्त thrown up. गज elephant, इन्द्र *like* Indra i e the best (by मघवा)। कृत्ति hide गजानाम् इन्द्र (तत्— or गजाश्रम् इन्द्र इव, उपमितकर्मधा— or गजश्च इन्द्र, सुपसुपा गजेन्द्र। तस्य कृत्ति (तत्—। उत्क्षिप्ता गजेन्द्रकृत्ति येन, बहु—। यद्वा उत्क्षिप्तगजेन्द्रकृत्ति सुपसुपा। शिव। Qual शम्भु। For उपमितकर्मधा —see "उपमित व्याघ्रा—", App The गजेन्द्रकृत्ति is the hide of गजासुर whom Siva had slain It is worn by him as a wrap for the upper part of his body Hence it could easily become उत्क्षिप्त। When going in for a dance Siva is particularly eager to have his wrap *wet with blood* Comp "पदान्तैभतकरम सरा... ...सा... सैन प्रतिनवमनायपरचं दधान। दृष्टलसे द्र तदपत्तरान्द्रे ...कृत्तिमिवरुकामेऽसतनयनं दृष्टलवित बाला।"—*Magha* On this Malli remarks—"गजासुरस्य... महाईश्वरदेवीयमाहात्म्यैः मृत ... शिवम् ताण्डवं चकार इति प्रसिद्धिः"।

7 स्फटिकम्—स्पष्ट clear उप+मा+अङ्‌ भाव उपमा resemblance स्फटिका उपमा यस्य स्फटिकाभम् बहु—। तम्। Qual धनुम् St 3

8 भूति &c —भूति ash सित white भूतिभिः सित इतम्—। तेन। Qual रजसा Comp "सद्याहस्ता नङ्गेशासा"—*Raghu*

9 त्र्यम्बक—त्रि Siva तेन। सहार्थेन तृत। Malli defends इद by the rule "तुल्य र्थे रतुलोपमाभ्यां तृतीयान्यतरस्याम्"—In connection with words implying resemblance there is तृतीया optional except when तुला or उपमा is used Let us examine the rule a little closely Supposing this rule is omitted altogether what विभक्ति is available in connection with सदृश words? We find no विभक्ति is enjoined except in the case of सदृश and सम which govern तृतीया by implication (ज्ञापित) in the rule "तुल्यार्थ... ...सम सर्वकाकयविपुलसिव्युर्जा"। Hence generally the case of ... words is as yet unnoticed (अनुक्त)। But ... षष्ठी —

what is not noticed is षष्ठी। Thus तुल्यार्थ words as a rule give शेष षष्ठी, the rule "तुल्यार्थैरतुलो—" provides for तृतीया *also*. Cases not covered by this rule admit of षष्ठी *only*. So तुला and उपमा give षष्ठी and not तृतीया be the meaning सदृश or सादृश्य it does not matter. Now Malli argues—तुला and उपमा in the rule are तुल्यार्थ, *i. e.*, सादृश्यार्थ and *as such* are excluded if they are सादृश्यार्थ the prohibition does not apply. The rejoinder is obvious—when सादृश्यार्थ, they are no longer तुल्यार्थ (*i. e.*, सदृशार्थ) and can not come under the rule to claim तृतीया, they are entitled to षष्ठी only. So Malli's defence falls through.

Nagesa thinks तुला and उपमा do not mean सदृश but सादृश्य only and by तुल्य in the rule he understands तुल्यत्व, *i. e.*, सादृश्य to keep up correspondence with तुला and उपमा। According to this view also उपमा here meaning सादृश्य cannot give तृतीया because it comes under the prohibition अतुलोपमाभ्याम्। Hence we have taken शम्भुना as सहार्थे योगे तृया।

Malli also supposes that स्फुटोपमं शम्भुना is equivalent to स्फुटशम्भूपमम् *i. e.*, शम्भु should have entered into the compound, but defends its separate existence by the dictum "सापेक्षत्वेऽपि गमकत्वात् समास"। This remark seems to be an interpolation. शम्भु here stands qualified by the epithets भूतिसितन &c., and the Bhashya says what is qualified cannot enter into a compound. महदस्य दास पुरुष will not give महद्दास पुरुष। "सविशेषणानां वृत्तिर्न वृत्तस्य वा विशेषणम्"—*Bhashya*. So स्फुटोपमं भूतिसितेन शम्भुना is not the same as स्फुटशम्भूपमं भूतिसितेन। The remark could not have been made by Malli. It is an interpolation.

10 *Voice*— पारदर् स्फुटोपम (अमो अदर्शि)।

5 *The sage appeared like Himalaya*

दधानमम्भोरुहकेसरद्युतीर्जटाः शरच्चन्द्रमरीचिरोचिषम् ।
विपाकपिङ्गास्तुहिनस्थलीरुहो धराधरेन्द्रं व्रततीततीरिव ॥ ५ ॥

Prak—धराधरेन्द्रमिव अमुम् अदर्शि [He saw him appearing like the Himalaya] How so ?—विपाकपिङ्गाः व्रततीततीः दधानं धराधरेन्द्र

मिव [He looked like the Himalaya bearing heaps of yellow-hued decaying creepers] Where is the resemblance ?—अम्भोरुहकेसरद्युती जटा दधानम् अमुम् [He wore matted locks that were yellow like the filaments of a lotus which looked like withered creepers on the Himalaya] But what was his complexion ? —शरच्चन्द्रमरीचिरोचिषम् अमुम् [He was white like the beams of the autumnal moon] Well then he cannot compare with the Himalaya which is dark—तुहिनस्थलीरुह व्रततीततीं दधानं धराधरेन्द्रम् [That is true if you look at the Himalaya in its lower altitudes, but go higher to the region of perpetual snow and imagine a spot there covered with creepers at the stage of decay and you will be struck with the resemblance] 5

Prose—अम्भोरुहकेसरद्युती जटा दधानं शरच्चन्द्रमरीचिरोचिषं विपाकपिङ्गा तुहिनस्थलीरुह व्रततीततीं दधानं धराधरेन्द्रम् इव (अमुम् अपश्यत्) ॥ ५ ॥

Eng—Him, having the glow of the beams of the autumnal moon and wearing matted locks of the lustre of lotus filaments like the lord of hills carrying masses of creepers growing on snow fields and yellow with age 5

Beng—তুমি শরৎ চন্দ্রের রশ্মিসমূহের ন্যায় শুভ্র, আর পদ্মের কেশরের ন্যায় পিঙ্গল। জটাধারী হিমালয়ের তুষারাবৃত স্থলে জাত পরিপক্ক লতাসমূহ ধারণকারী হিমালয়ের ন্যায় তাঁহাকে দেখিলেন ॥ ৫ ॥

Expl—In person white like the beams of the autumnal moon, he wearing matted locks that are yellow like the filaments of the lotus, looked like the Himalaya bearing yellow heaps of decayed creepers in the region of perpetual snow 5

Malli—दधानमिति । पुनः किं 'अम्भोरुहकेसरद्युतीः' पद्मकिञ्जल्कपिङ्गाः जटाः 'जटा दधानं' सन्तं तु 'शरच्चन्द्रमरीचिरोचिषं शुभ्रं' अत एव अम्भोरुहकेसर 'विपाकेन परिपाकेन 'पिङ्गाः' पिशङ्गाः । तुहिनस्थल्यां तुषारभूमौ रोहन्तीति 'तुहिनस्थलीरुहः' व्रततीततीः लतापङ्क्तीः ["वल्ली तु व्रततिर्लता" इत्यमरः] 'दधानम्' । धराधरेन्द्रं हिमवन्तम् [तुहिनस्थली इति हिमवत् सादृश्यार्थम्] । इव 'इव' शब्दः ॥ ५ ॥

Notes on Malli

1 कान्ति । ॰ तुहिन &c — This is indicated by तुहिनस्थली, also by the fact that Narada has been compared with it (*Charcha*)

Sara—धवलकान्तेनारदस्य शिरसि पिङ्गला जटा । तेनासौ चधिराकाया तुषारधवलाम् स्थलीषु पक्काभि पिङ्गलाभिर्लताभि हिमगिरिरिव प्रथम ॥ ५ ॥

CHARCHA

1. दधानम्—धा + शानच् कर्त्तरि दधान carrying तम् । धारयमाणम् । Qual चमुम् Sl 3

2 चम्भोरुह &c —चम्भस् water केसर filaments दिव + क्विप् भावे करण वा द्युति lustre चम्भसि रोहति इति चम्भस् + रुह + क कर्त्तरि चम्भोरुहम् lotus उपपदतत— । तस्य केसरा ६तत— । तेषां द्युति ६तत— । चम्भोरुहकेसरद्युतिरिव द्युति यासाम् चम्भोरुहकेसरद्युतय बहु—by the Varttika "सप्तम्युपमानपूर्वपदस्योत्तरपदलोपश्च वक्तव्य" thus the उत्तरपद e g द्युति in केसरद्युति elides in final समास । ता । Qual जटा ।

3 शरदिन्दु &c —शरत् autumn इन्दु moon here full moon, मरीचि ray रोचिस् lustre शरद इन्दु ६तत— । तस्य मरीचि ६तत— । तस्य तस्य वा रोचि शरदिन्दुमरीचिरोचि , ६तत— । तदिव रोचि यस्य शरदिन्दुमरीचिरोचि बहु । तम् । Qual चमुम् Sl 3 The "बहु—is by "सप्तम्युपमान—" as above Malli expounds in a slightly different manner His उपमान is शरदिन्दुमरीचि with which he compares the रोचिस् of the sage His शरदिन्दुमरीचिरिव is a compound with इव for the उत्तरपद । This उत्तरपद is dropped by the Varttika "सप्तम्युपमान—" । This is more logical than our exposition which is the current exposition

4 विपाक &c —वि + पच + घञ्भाव विपाक maturity पिङ्ग yellow विपाकेन पिङ्गा, ३तत— । ता । Qual व्रततीस्तती । Comp —"चमी पृथुप्रस्थनत पिङ्गतां गता विपाकेन फलस्य शालय ।"—*Bharavi*

5 तुहिन &c —तुहिन snow स्थल + ङीष् स्त्रियाम् स्थली a natural site चकृत्रिमा भूमि । तुहिनस्य स्थली, ६तत— । तस्यां रोहति इति तुहिनस्थली

[illegible] क्विप् कर्तरि स्त्रियाम् तुहिनस्थलीरुह्, उपपदतत्— । ता । Qual. [illegible] ne तुहिनस्थलीरुट्—रुहौ—रुह । —रुहम्—रुहौ—रुह । [illegible]

धरा [illegible] —धृ+अच् कर्तरि स्त्रियाम् धरा earth, धरायाः धराः [illegible] rs of the earth, i e, mountains (तत्— । Comp [illegible] तेषाम् इन्द्रः नायकः राजा धराधरेन्द्र the king of mountains, [illegible] the Himalaya, (तत्— । तम् । कर्म of पयोधि, Sl 3 [illegible] s reasons why धराधरेन्द्र is हिमालय,—(a) Because of the [illegible] n of snow fields—snow is not seen in other mountains, (b) [illegible] [illegible] compared to it It is not clear what he [illegible] perhaps the idea is that no mountain except the Himalaya is holy enough for the purpose But why all this trouble ? Himalaya was actually the crowned king of mountains Comp "अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः । पूर्वापरौ तोयनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः ॥"—*Kumara I.*

व्रतती &c—व्रतती creeper तन्+क्तिन् भावे तति array व्रततीनां ततय (तत— । ता । कर्म of the क्रिया in दधानम् । Here व्रततीनां ततय = तता व्रतय by the maxim—भावो भवने द्रव्यायमानः ।

8 *Voice*— दधन् रोधि दधान धराधरेन्द्र (पयौ पयोधि)।

6 He also imitates Balarama

पिशङ्गमौञ्जीयुजमर्जुनच्छविं वसानमेणाजिनमञ्जनद्युति ।
सुवर्णसूत्राकलिताधराम्बरां विडम्बयन्तं शितिवाससस्तनुम् ॥६॥

Trans —शितिवाससस्तनुं विडम्बयन्तम् मुनिम् ददर्श [He saw the sage imitating the person of the dark robed Balarama] How so ? —अर्जुनच्छविम् मुनिम् [The sage was white coloured like Balarama]. Balarama wore a blue garment——अञ्जनद्युति एणाजिनं वसानम् मुनिम् [The sages garment was a dark deerskin] What was the sage's waist band ?—पिशङ्गमौञ्जीयुजम् मुनिम् [i e band was of *Munja* grass dried yellow] And of Balarama ?—सुवर्णसूत्राकलिताधराम्बरां तनुम् [Balarama's lower garment was held fast by a string of gold furnishing another point of resemblance] 6.

Prose—पिशङ्गमौञ्जीयुजम् अर्जुनच्छविम् अञ्जनद्युति एणाजिनं वसानं सुवर्णसूत्राकलिताधराम्बरां शितिवाससः तनुं विडम्बयन्तम् (अहम् अबोधि) ॥ ६ ॥

Eng—Him white of complexion with a yellow belt of *Munja* grass and wearing a deer skin of the lustre of collyrium, thus imitating the person of Balarama with the lower garment fastened with strings of gold 6

Beng—মুনির দেহ শুভ্র পরিধানে কৃষ্ণমৃগের চর্ম ও উপরে মুঞ্জতৃণের পিঙ্গল কটিসূত্রে আবদ্ধ। তাই তাঁহাকে নীলাম্বরের (বলরামের) স্বর্ণসূত্রে গ্রথিত নীল অধোবাসে আচ্ছাদিত দেহের ন্যায় দেখাইতেছিল। ৬

Expl—In his white body and yellow girdled skin of black antelope the sage imitated the person of Balarama with the sable robe fastened with a chain of gold 6

Malli—पिशङ्गेति। पुनः कीदृशम्? मुञ्जस्तृणविशेषः। तन्मयी मेखला मौञ्जी। पिशङ्ग्या[1] मौञ्ज्या युज्यते इति 'पिशङ्गमौञ्जीयुक्'। तम् ["सत्सूद्विष—" इत्यादिना क्विप्। "स्त्रियाः पुंवत्—" इति पिशङ्गशब्दस्य (? पिशङ्गीशब्दस्य) पुंवद्भावः] अर्जुनच्छविं धवलकान्तिम् ["वलक्षो धवलोऽर्जुनः" इत्यमरः] 'अञ्जनद्युति' अञ्जनवर्णम् 'एणाजिनं' कृष्णमृगचर्म 'वसानम्' आच्छादयन्तम् [वस आच्छादने इति धातोः शानच्] 'सुवर्णसूत्रेण' कनकमेखलया 'आकलितं' बद्धम् 'अधराम्बरम्' अन्तरीयकं[2] यस्याः तां 'शितिवाससः' नीलाम्बरस्य रामस्य 'तनुं' विडम्बयन्तम् अनुकुर्वाणमित्यर्थः [आर्थी ह्युपमा[3]] ॥ ६ ॥

Notes on Malli

1 पिङ्गलवर्णया। 2 अधोवासः। 3 This is an उपमा of the आर्थी class (in which the comparison is inferred from the sense)

Sara—तस्य बलदेवस्य सितेन देहेन सिताङ्गस्य नारदस्य समता दृष्टा। एकत्र नीलाम्बरं कनकमेखलयान्वितम् अन्यत्र च कृष्णमृगचर्म पिङ्गलया मौञ्ज्या बद्धम् ॥६॥

CHARCHA

1 पिशङ्ग &c.—पिशङ्ग reddish brown tawny, मुञ्ज a sort of grass तस्य विकारः इति मुञ्ज+अण् स्त्रियाम् मौञ्जी made of the *munja*

grass T s s a g rdle worn at the time of investiture with the c d th ead The *ceremony* is known as मौञ्जीबन्धनम्। पिशङ्गा माञ्जी पिशङ्गमौञ्जी कमधा— । तया युज्यते इति पिशङ्गमौञ्जी + युज + क्विप् कर्मणि पिशङ्गमौञ्जीयुक् endowed with a brown girdle of munja grass, उपपदतत्— तम् । *Qual* वस्तुम्, Sl 3 Malli's *rules are—(a)* "स्त्रियाः पुंवद्भाषितपुंस्कादनूङ् समानाधिकरणे स्त्रियामपूरणीप्रियादिषु"— Sr att takes the masculine form when it qualifies an उत्तरपद in the fem n ne wh ch is not पूरणप्रत्ययान्त or of the प्रियादि class (*b*) "सत्सूद्विषद्रुहदुहयुजविदभिदच्छिदजिनीराजामुपसर्गेऽपि क्विप्"।

2 श्वेत &c—श्वेत white रुचि complexion श्वेतेन रुचि येन बहु— तम् । Qual वस्तुम् Sl 3

3 वसानम्—वस + शानच् कर्तरि wearing, तम् । Qual, वस्तुम्, Sl 3

4 एण &c—एण deer अजिन skin एणस्य अजिनम्, षतत्— । तत कर्म f the क्रिया in वसानम्। "सन्तोकाद्यम्—" इति षष्ठीनिषेध (App) This was his lower garment, the upper garment being a वस्त्रकवर्म (Sl 4)

5 अञ्जन &c—अञ्जन collyrium द्युति lustre (Sl 5) अञ्जनस्य द्युति, षतत्— । अञ्जनद्युतिरिव द्युतिरस्य, बहु— । तम् । Qual, एणाजिनम् । The बहु—is by "सप्तम्युपमान—" (Sl 5 and App)

6 सुवर्ण &c—सुवर्ण gold सूत्र thread आ + कल + णिच् स्वार्थे + क्त कर्मणि आकलित worked अधर lower, अम्बर garment अधरम् अम्बरम् अधराम्बरम् lower garment, कर्म— । सुवर्णस्य सूत्रम् or सुवर्णविकार सूत्रम् सुवर्णसूत्रम्, षतत्— or कर्मधा— । तेन आकलितम्, ततत्— । सुवर्णसूत्राकलितम् अधराम्बरम् यस्य, बहु— । तम् । Qual तनुम् ।

7 विडम्बयन्तम्—वि + डम्ब + णिच् स्वार्थे + शतृ कर्तरि विडम्बयत् imitating, तम् । Qual वस्तुम्, Sl 3

8 शितिवाससः—शिति means white, black , here *black* शितो धवलमेचकौ" इत्यमर । वासस् *garment* शितिं वास यस्य बहु— । तस्य । हि बलो । I efers to बलराम who donned dark garments.

9 तनुम्—तनु person तम् । Here नारद is compared to तनु, but *from the points of resemblance noted in the verse the* natural conclus on seems to be that the sage resembled Bala rama himse f, yet the poet says he resembled the latter's तनु

only for reasons d fficult to guess तन् again is in the *feminine* which too is a blemish in the उपमा । Was it metrical d fficulties that led the poet to adopt this s range course ?

10 *Voice*— युक्, इति वमान विडम्बयन (अमी अवाधि) ।

7 *Narada compared to white autumn cloud*

विहङ्गराजाङ्गरुहैरिवायतैर्हिरण्मयोर्वीरुहवल्लितन्तुभिः ।
कृतोपवीतं हिमशुभ्रमुच्चकैर्घनं घनान्ते तडिता गुणैरिव ॥ ७ ॥

Prak—हिमशुभ्रम् अमुम् अबाधि [The sage looked white like snow] We are sick of l sten ng to your tales of his white colour—घनान्त उच्चकै घनम् इव अमुम् [He saw him like a big white cloud in Autumn] Well what then ?—तडिता गुणै कृतोपवीत घनमिव अमुम् [Like a cloud enc rcled by streaks of l ghtning] How so ?—हिरण्मयोर्वीरुहवल्लितन्तुभि कृतोपवीतम अमुम् [His sacred thread was made of fibres of creepers that grow on a golden soil and consequently were themselves golden too] You want pretty long fibres for the sacrificial thread—विहङ्गराजाङ्गरुहैरिव आयतै तन्तुभि [The fibres were long and looked like the feathers (ha r ?) of Garuda which are golden] 7

Prose—विहङ्गराजाङ्गरुहैरिव आयतै हिरण्मयोर्वीरुहवल्लितन्तुभि कृतोपवीत हिमशुभ्रं घनान्ते तडिता गुणै (उपलक्षितम्) उच्चकै घनमिव (अमुम अबोधि) ॥७॥

Eng —Him snow white, with the sacred thread made of tendrils of creepers growing on golden soil and long l ke the fathers (ha r ?) of the king of birds and thus like a high cloud in autumn with a circu t made by streaks of l ghtning 7

Beng—স্বর্ণ ভূমিতে জাত লতাতন্তুর পালকের (লোমের?) মত দীর্ঘ সুবর্ণনির্মিত যজ্ঞোপবীতে শোভিত তুষারের মত শুভ্র নারদকে বিদ্যুল্লতায় শোভিত শরৎ একখানি শুভ্র মেঘের মত দেখাইতে ছিল ॥ ৭ ॥

Expl—Narada was white in the body and h s sacred thread was of gold He thus looked like a b g autumn-cloud with a streak of l ghtning flashing right across it 7

N B—In autumn the clouds are almost devo d of water

…t the play of lightning in them is a very very rare phenomenon … the last of it

M … पुन विहङ्गराजाङ्गरुहैरिव गरुडपक्षैरिवतुल्यैरिव 'आयतैः' दीर्घैः हिरण्मयैर्विकारः हिरण्मयी ["दाण्डिनायन—" इत्यादिना मयटि यलोपनिपातः¹] … … कृता [इगुपधज्ञाप्रीकिरः कः प्रत्ययः²] तासां 'वल्लीनां तन्तुभिः'। … … उपादानगुणात् हिरण्मये³। 'कृतोपवीतं' शोभार्थं कल्पितयज्ञसूत्रं … हिमशुभ्रम् अतएव घनान्ते शरदि 'तडितां गुणैः' उपलक्षितम् ["तडित् सौदामनी विद्युत्" इत्यमरः] उच्चैरिव 'उच्चकैः' उन्नत 'घनं' मेघम् 'इव' स्थितम् ॥७॥

Notes on Malli

1 When मयट् is attached य disappears by निपातन in the rule "दाण्डिनायन—" (*Charcha*) 2. The affix is क guided by an इक् as उपधा (*Charcha*). 3 Like them (i e, like the feathers of Garuda) slender in body and golden by virtue of the materials.

Sara—विहङ्गराजाङ्गरुहैरिव सुवर्णमयीभिः लताभिः कृतोपवीतं तडित्प्रकाशितम् महान्तम् कश्चित् शरत्कालीनं मेघमिव रेजे ॥ ७ ॥

CHARCHA

1. विहङ्ग &c —विहायस् sky विहायसा गच्छति इति विहायस्+गम +खच् कर्तरि विहङ्ग or विहङ्गम birds, उपपदसमास—। अङ्गे रोहन्ति इति अङ्ग+रुह+क कर्तरि अङ्गरुह feathers, उपपदसमास—। विहङ्गानां राजा विहङ्गराजन्+टच् समासान्त विहङ्गराज the king of birds, i. e., Garuda, तत्पु—। तस्य अङ्गरुहाः, तत्पु—। तैः। करण of the क्रिया in कृत (of कृतोपवीत)। Here विहायस् becomes विह in connection with खच् by the vartika "विहायसो विह," and गम् drops म optionally by "खच् डित् वक्तव्य"। विहङ्ग is with ड and the Vartika "डे च विहायसो वक्तव्य"। The समासान्त affix टच् is guided by the rule "राजाहःसखिभ्यष्टच्"—राजन् etc. being final in a तत्पुरुष। The rule for क is "इगुपधज्ञाप्रीकिरः कः" रुह् is इगुपध, i e, has an इक् (इ, उ, ऋ or ऌ) for its penultimate The resemblance lies in

length and also in the material which is gold in both cases. *Hair*-in a *bird* is difficult to conceive and feather again is not easy to twist into threads

2 हिरण्मय &c —हिरण्य gold तस्य विकार इति हिरण्य+मयट् स्त्रियां हिरण्मयी golden उर्वी earth वल्लि creeper वल्ली is also correct तन्तु tendril हिरण्मयी उर्वी हिरण्मयोर्वी golden soil कर्मधा—। तस्यां रोहन्ति इति हिरण्मयोर्वी+रुह्+क कर्तरि स्त्रियाम् हिरण्मयोर्वीरुहा उपपद तत्—। ताहृश्य वल्लय कर्मधा— तासां तन्तव, ६तत्—। तै। करण of कृत। Here Malli thinks that the creepers are golden because growing on a soil of gold (उपादान &c) Malli s rule for यलोप in हिरण्मय is "दाण्डिनायन हास्तिनायन आथर्वणिक जैह्माशिनेय वाशिनायनि भ्रौण हत्य धैवत्य सारव ऐक्ष्वाक मैत्रेय हिरण्मयानि"।

3 कृत &c —उप+वि+इ+क्त कर्तरि उपवीत that which has gone round keeping close to the body i e the sacrificial thread कृतम् उपवीतम् येन तम्—। तम्। Qual मुनिम् Sl 3 (Malli) Or qual both मुनिम् and घनम्। Malli has शोभार्थम्। But शोभा in a sage of Narada s standing sounds curious

4 हिम &c.—हिम snow हिममिव शुभ्र हिमशुभ्र उपमानकर्मधा—। तम्। Qual मुनिम् Sl 3 (Malli) Or qual both मुनिम् and घनम्।

5 उच्चकै—उच्चैस् high an अव्यय। उच्चैरेव इति उच्चस्+अकच् स्वार्थे। तम्। Qual घनम्। The resultant word here is also an अव्यय because अकच् comes just before the टिम् portion (टि) of उच्चैस् by the rule "अव्ययसर्वनाम्नाम् अकच् प्राक् टे"। Thus उच्च+अकच्+एस्=उच्चकै in which the अकच् (i e अक्) acts like an आगम and therefore does not alter the character of the stem

6 घनम्—अभ्र of अपश्यत् Sl 3

7 घनात्य—घन cloud By लक्षणा (transference of epithets) this means the season for clouds i e वर्षा। घनस्य अत्य घनात्य end of the rains, i e शरत् ६तत्—। तस्मिन्। We may also say घनानाम् अत्य disappearance of clouds ६तत्—। स अस्ति अस्मिन् इति घनात्य+अच् मत्वर्थे घनात्य the time when rains cease autumn

8 गुणै—गुण string है। Malli has उपमया इव। This

would mean that clouds are indicated (गमयत) by तडिद्गुण, i. e., a white mass seen in the sky is known as a piece of cloud by the flash of lightning This is unusual It is better to construe तडिता सह कृतोपवीत घनमिव ।

9 i. e.— कृतोपवीत हिमशुभ्र (उपलक्षित) घन (अमुं अबोधि)।

10 Remark—The description closely follows Kirat III where Vyasa black in colour but wearing brown hair is compared to a black cloud having lightning within

8 Narada taken like Indra's Airavata

निसर्गचित्रोज्ज्वलसूक्ष्मपक्ष्मणा लसद्बिसच्छेदसिताङ्गसङ्गिना ।
चकासतं चारुचमूरुचर्मणा कुथेन नागेन्द्रमिवेन्द्रवाहनम् ॥ ८ ॥

Prak—इन्द्रवाहनं नागेन्द्रमिव अमुम् अबोधि [He appeared to him like Indra's tusker Airavata] How so ?—चारुचमूरुचर्मणा चकासतम् अमुम् [He was wrapped in a fine skin of the Chamuru deer] Where is the resemblance ?—कुथेन चकासतं नागेन्द्रमिव [Airavata in his rich coverlet bore the same appearance as the sage with his Chamuru skin on] But Airavata is white in the body—लसद्बिसच्छेदसिताङ्गसङ्गिना चमूरुचर्मणा [In person the sage was white like a lotus fibre, and with the deer skin on he looked like Airavata in his rich coverlet] But the coverlet was worked in a beautiful patern—निसर्गचित्रोज्ज्वलसूक्ष्मपक्ष्मणा चमूरुचर्मणा [The deer skin was naturally spotted and the hair on it was exquititely fine] 8

Prose—निसर्गचित्रोज्ज्वलसूक्ष्मपक्ष्मणा लसद्बिसच्छेदसिताङ्गसङ्गिना चारुचमूरु-चर्मणा कुथेन इन्द्रवाहनं नागेन्द्रमिव चकासतम् (अमुम् अबोधि) ॥ ८ ॥

Eng—Him, like Indra's mount the prince of tuskers in his housings, showing off in a beautiful skin of the Chamuru deer with naturally spotted fine bright hair and clinging to his person that was white like a lustrous bit of lotus fibre 8.

Beng—[illegible]

Expl.—A naturally spotted Chamuru skin with a fine glossy coat was on the sage's back. With this he appeared like Indra's white elephant Airavata in his gorgeous trappings. See *Prak.*

Malli.—निसर्गेति । पुनः ? 'निसर्गात्' स्वभावादेव 'चित्राणि' शबलानि 'उज्ज्वलानि' भास्वराणि 'सूक्ष्माणि पक्ष्माणि' लोमानि यस्य तेन 'लसन्' यो 'विसच्छेदः' मृणालखण्डः ["छेदः खण्डोऽस्त्रियाम्" इति विश्वप्रकाशः] तद्वत् 'सिते अङ्गे' वपुषि 'सङ्गिना' सक्तेन 'चारुणा' मनोहरेण 'चमूरुचर्मणा' मृगत्वचा 'कुथेन' पृष्ठास्तरणेन ["प्रवेण्यास्तरणं वर्णः परिस्तोमः कुथो द्वयोः" इत्यमरः] 'इन्द्रवाहनं नागेन्द्रम्' ऐरावतम् 'इव चकासतं' शोभमानम् [इन्द्रस्य वाहनम् इति स्वस्वामिभावमात्रस्य विवक्षितत्वात् "वाहनमाहितात्" इति न णत्वम् । यथाह वामनः—"नेन्द्रवाहनशब्दे णत्वम् । आहितत्वस्य अविवक्षितत्वात्" इति[1] । चकासते. शतरि "नाभ्यस्ताच्छतुः" इति नुमभावः । "जक्षित्यादयः षट्" इत्यभ्यस्तसंज्ञा[2]] ॥ ८ ॥

Notes on Malli.

1. इन्द्रस्य &c.—We do not get णत्व by the rule "वाहन—" (*Char.*) because इन्द्रस्य वाहनम् here merely states the relation of the possessor and the possessed. So says Vamana—"There is no णत्व in इन्द्रवाहन because it is not meant to say that Indra is at the time on its back. 2. शतृ coming after चकास, there is no नुम् owing to the prohibition "नाभ्यस्ताच्छतुः" (*Char.*). चकास is designated अभ्यस्त by the rule "जक्षित्यादयः षट्" ।

Sara—तस्य सिते पूर्वकाये चित्रैरुज्ज्वलैस्तनुभिश्च लोमभिः शोभमानं चमूरुचर्म आसीत् । तेन असौ विचित्रेण आस्तरणेन भूषितपृष्ठः धवलाङ्गो गजराज ऐरावत इव शुशुभे ॥ ८ ॥

CHARCHA

1. निसर्ग &c.—नितरां सृज्यते अनेन इति नि+सृज+घञ् करणे निसर्गः nature. चित्र spotted, parti-coloured. उद्+ज्वल+अच् कर्तरि उज्ज्वल bright, glossy. सूक्ष्म fine. पक्ष्मन् hair. चित्राणि उज्ज्वलानि

स्फुरन्ति उद्धानि यस्य भवेत वा विमोक्ष्यनतमूलपथ, बहु—। नितरां च विमोक्ष्यन्‍-मपथम् तत—। तत। Qual चारुचमूरुचर्मणा। The बहु—with four c n ct s here is quite legitimate, the rule being "अनेकमन्य-पदार्थे n n h अनेक may mean any number more than one.

2 लसत् &c—लस+शतृ कर्तरि लसत् bright, lustrous बिस lotu ho t छिद्+घञ् कर्मणि छेद piece. बिसस्य छेदः बिसच्छेद a bit f o us shoot लसत् बिसच्छेद लसद्बिसच्छेदः, कर्मधा—। स इव सितम्, उपमानकर्मधा—। सितम् अङ्गम्, कर्मधा—। तत् सजते इति लसद्बिसच्छेद-सिताङ्ग+सञ्ज+णिनि कर्तरि साधुकारिणि तच्छीले वा लसद्बिसच्छेदसिताङ्गसङ्गि, उपपदतत्—तत। Qua चारुचमूरुचर्मणा।

3 चकासतम्—चकास to shine (अदादि)+शतृ चकासत् appearing-तम् Qual चमूम्, sl 3 Here we do not get चकासन्तम् because चकास is regarded as an अभ्यस्त by the rule "जक्षित्यादयः षट्"—जक्ष and the six roots that follow it are also called अभ्यस्त। These are जक्ष, जागृ, दरिद्रा, चकास, शास, दीधी, वेवी। Next by the rule "नाभ्यस्ताच्छतुः" नुम् is prohibited after अभ्यस्त roots ending in शतृ। Hence decline चकासत् चकासतौ चकासतः। चकासतम् &c.

4 चारु &c—चमूरु is a species of deer. It is different from चमर which gives us the चामर। Amara mentions twelve species thus —"कदली कन्दली चीनश्चमूरुप्रियकावपि। समूरुश्चेति हरिणा अमी अजिनयोनयः" which shows the difference चमूरोः चर्म, तत्—। चारु चमूरुचर्म, कर्मधा—। तेन। इति कथा।

5 कुथेन—इति कथा।

6. नागेन्द्रम्—Expound like मृगेन्द्र, sl. 4. कर्म of अपश्यत्, sl 3. Refers to the ऐरावत। The elephant is white

7. इन्द्र &c—वाहने पत्रेन वाहितम् वा इति वह+णिच् ल्युट् करणे अधिकरणे वा वाहनम् mount. Or वाहनी प्रवर्तितम् कुर्वन्ति इति वाह+ल्युट् कर्तरि नन्द्यादित्वात्। इन्द्रस्य वाहनम् तत्—। तम्। Qual. नागेन्द्रम्। Here ण was expected in वाहन by the rule "वाहनमाहितात्"—वाहन takes ण if the cause be in a पूर्वपद that indicates the rider इन्द्र is the rider of ऐरावत and contains र which is a cause for the change. Why not then इन्द्रवाहण here with the cerebral ण? The answer is, इन्द्र was not actually आहित on the back of the

elephant, *i e*, the meaning is the mount of Indra and not 'the mount with Indra on its back Hence the rule does not apply

8 *Voice*— वाहनं नागेन्द्र इव चकासत् (असौ अबोधि)।

) Narada described

अजस्रमास्फालितवल्लकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया ।
पुरः प्रवालैरिव पूरितार्द्धया विभान्तमच्छस्फटिकाक्षमालया ॥९॥

Prat—अच्छस्फटिकाक्षमालया विभान्तम् अमुम् अबोधि [He saw the sage with a string of beads of clear crystal] What sort of a string ?—प्रवालैः पुरः पूरितार्द्धया इव मालया [It seemed as if the beads were coral in the fore half] How so ?—अजस्रम् आस्फालितवल्लकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया मालया [The lyre was his favourite instrument. He had frequent occasion in the day to test its tune and try the strings with his thumb-nail Thus, through constant friction the nail had become beautifully bright Now, the natural hue of the nail was red Hence while counting the rosary, the beads drawn in by the first joint of the thumb were tinged red in front *i e* in the half nearest the thumb-nail, and looked as if they were half coral and half crystal] 9

Prose—अजस्रम् आस्फालितवल्लकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया पुरः प्रवालैः पूरितार्द्धया इव अच्छस्फटिकाक्षमालया विभान्तम् (अमुम् अबोधि) ।९।

Eng—Him, appearing with a rosary of clear crystal (the beads of which were) as if inlaid with coral in the half in front being tinged by the glow of the thumb-nail that was brightened by the friction of the strings of the lyre that were struck with it incessantly 9

Beng—দেখিলেন মুনির হস্তে স্বচ্ছস্ফটিকের জপমালা রহিয়াছে। কিন্তু মুনি সর্ব্বদাই তাঁহার বীণার তন্ত্রী ছুঁইতে বৃদ্ধ অঙ্গুষ্ঠের নখ ব্যবহার করিতেন, তাহাতে সেই নখ সর্ব্বদা উজ্জ্বল হওয়াতে তাহার প্রভায় অনুরঞ্জিত হইয়া মালার গুটিকার সম্মুখার্দ্ধ যেন প্রবালে পূরিত হইয়া গিয়াছে।৯।

Expl —See *Prak* from "The lyre' to "half crystal'. 9

Malli —अच्छमिति। पुनः 'अजस्रं' प्रायुष्ठे च 'आस्फालिता' ताडिता। सौष्ठवपरीक्षार्थं ह्यङ्गुष्ठेन तन्त्रीताडनं प्रसिद्धम्¹। तेन 'वल्लकीगुणानां' वीणातन्त्रीणां 'जनेन अङ्गुष्ठेन उत्थने अङ्गुष्ठस्वाग्रभि भिन्नया' भिन्नया तदाग्रतया इत्यर्थ अतएव 'पुर पुरोभागे प्रवाले विद्रुमे ["अथ विद्रुमः पुंसि प्रवालं पुनपुंसकम्" इत्यमरः] 'पुंसि तथा इव' स्थितया 'अच्छस्फटिकाक्षमालया' स्वच्छस्फटिकानां मालया जपमालया इत्यर्थः² ["अच्छो भल्लुके स्फटिके,अमलेऽप्यभिधेयवत्" हेमचन्द्रः³]। तथाप्यभिमुक्षस्फटिकग्रहणात् सदनर्चार्थित्वं व्यज्यते। "स्फटिको मोक्षदः परम्" इति मोक्षार्थिनां स्फटिकाक्षमालाभिधानात्] 'विभान्तं भासमानम् [भाते शतृप्रत्ययः'। अत्र "नखांशुभिन्नया" इति स्वगुणत्यागेन अन्यगुणस्वीकारलक्षणस्तद्गुणालङ्कारः⁴ उक्तं] (? उक्तञ्च) तद्गुणः स्वगुणत्यागात्" इति'] ॥ ९ ॥

Notes on Malli

1 सौष्ठव &c —Striking the strings with the bent thumb to test their suitability is well known 2 अच्छ means भल्लुक (bear) स्फटिक (crystal), अमल (clear) and when meaning अभिधेय it is an अव्यय। 3 तथा etc —The longing of the sage for salvation, is disclosed by the mention of स्फटिक, which is known as such (conferring salvation) from the prescription of rosaries of crystal beads, for those who seek salvation, by texts like "glass is the best procurer of salvation" 4 अत्र &c —Here the अलङ्कार is तद्गुण of which the indication is the acceptance of another s characteristics at the sacrifice of one s own It is said—"तद्गुण arises from a renunciation of one s own characteristics"

Sara—इतो तस्य स्फटिकाक्षमाला आसीत्। परन्तु तन्त्रीताडनात् गुणतारम् अङ्गुष्ठनखकिरणानाम् संयोगात् वर्तमाना पुरतो रक्ता अत एव सुविद्रुम मया इवानुभूयमाना इव दृश्यते ॥ ९ ॥

CHARCHA

1 अच्छम—न छ्यति मुद्रान इति अ+छो+क अच्छम्

ceaseless तत् यथा तथा अश्रमम ceaselessly, hence, frequently. Qual the क्रिया in आस्फालित। Here the समास is of सुप् in नञ् with the root जस् मोक्षणे। धातुना समास। Comp "सुपा सुपा तिङा नाम्ना धातुनाऽथ तिङा तिङा। सुबन्तेनेति च प्रोक्तः समासः षड्विधो बुधैः॥" The rule is "नमि कम्पि स्मि अजस कम हिंस दीपो रः"।

2. आस्फालित &c — आ + स्फाल + णिच् + क्त कर्मणि आस्फालित struck वल्लकी lyre. गुण string क्षण + क्त भावे क्षत (sore) friction अङ्क hand, अङ्गे तिष्ठति प्राधान्येन इति अङ्ग + स्था + क कर्त्तरि अङ्गुष्ठ thumb उपपदतत्—। न रक्षम् आकाशमस्य इति नख, बहु—(नञ् प्रकृत्या)। भा glow भिद् + क्त कर्मणि भिन्न blended वल्लक्या गुणाः वल्लकीगुणाः the strings of the lyre, ६तत्—। अङ्गुष्ठस्य नखः अङ्गुष्ठनखः the thumb-nail, ६तत्—। आस्फालिता वल्लकीगुणाः the strings of the lyre that are struck, कर्मधा—। तेषां क्षतम्, ६तत्—। तेन उज्ज्वलः, ३तत्—। आस्फालित-वल्लकीगुणक्षतोज्ज्वल अङ्गुष्ठनखः, कर्मधा—। तस्य भाः, ६तत्—। तैः भिन्ना, ३तत्—। तया। Qual अच्छस्फटिकाक्षमालया। Malli expounds slightly differently For अङ्गुष्ठनख &c —cp "अच्युताङ्गुष्ठनखप्रभाभिः"।

3 पुरः—पूर्वस्मिन् देशे इति पूर्व + ङि (ङसी) + असि स्वार्थे in the fore part, i e the part nearest the thumb (that is the front of the bead because the motion is towards the thumb). अव्यय। अथि ङसी or better सम्बन्धस्य अन्तर्भूतत्वात् प्रातिपदिकार्थे १मा।

4 प्रवालैः—प्रवाल coral तैः। ३या करणे। These are red and the glow of the thumb nail is also red Amara reads प्रवाल।

5 पूरित &c —पूर + णिच् + क्त कर्मणि पूरित or पूर्ण filled पूरितम् अर्धम् अस्या, पूरितार्धा, बहु—। तया। Qual अच्छस्फटिकाक्षमालया।

6. विभान्तम्—वि + भा + शतृ विभान् shining २म्। Qual. अमुम्, sl. 3

7 अच्छ &c —अच्छ clear, स्फटिक crystal अक्ष originally meant रुद्राक्ष। But as these are used as beads of rosaries, it has come to mean any bead strung in a rosary अक्षाणां माला अक्षमाला rosary, जपमाला, ६तत्—। अच्छः स्फटिकः clear crystal, कर्मधा—। अच्छस्फटिकस्य अक्षमाला, ६तत्—। तया। सहार्थे ३या।

8. *Voice*—. विभान् (भवती भवतेथि)।

10 Narada was all attention on his lyre

रणद्भिराघट्टनया नभस्वतः पृथग्विभिन्नश्रुतिमण्डलैः स्वरैः ।
स्फुटीभवद्ग्रामविशेषमूर्च्छनामवेक्षमाणं महतीं मुहुर्मुहुः ॥१०॥

Prak—मुनम् महतीम् अवेक्षमाणम् अमुम् अपश्यत् [He saw the sage frequently turning towards his lyre, the *Mahati*, with great interest.] Why so ?—स्फुटीभवद्ग्रामविशेषमूर्च्छनां महतीमवेक्षमाणम् [Every now and then he noticed that the rise and fall of a whole compass of notes became distinctly audible in the lyre and this excited his curiosity] Was he counting the beads and playing the lyre at the same time ?—नभस्वतः आघट्टनया पृथक् रणद्भिः स्वरैः स्फुटीभवद्ग्रामविशेषमूर्च्छनां महतीम् [The wind owing to the sage's own speed rubbed with some force against the strings of the lyre and produced notes] Was that enough to cause the music ?—विभिन्नश्रुतिमण्डलैः स्वरैः [Each string produced a distinct note hence the music] 10

Prose—नभस्वतः आघट्टनया पृथक् रणद्भिः विभिन्नश्रुतिमण्डलैः स्वरैः स्फुटीभवद्ग्रामविशेषमूर्च्छनां महतीं मुहुर्मुहुः अवेक्षमाणम् (अमुम् अपश्यत्) । १० ।

Eng—Him ever and anon regarding with interest his lyre, the Mahati, in which the rise and fall of a gamut was becoming manifest by means of notes resounding separately from friction with the wind, with the compass of *Srutis* rendered distinct. 10

Beng—[illegible]

Expl—The wind, through the sage's speed rubbed with some force against the strings of his lyre the Mahati, each string thus produced a distinct note Every now and then the rise and fall of a whole compass of notes became audible and the sage in curiosity turned towards the lyre with great interest. 10.

Malli—रणद्भिरिति। पुनः 'नभस्वता' वायुना 'आघट्टनया' आघातेन 'पृथक् पृथक्' असङ्कीर्णं रणद्भिः स्वनद्भिः अनुरणनैरित्यर्थः। स्वनद्भिः अनुरणनोत्पन्नमानैरित्यर्थः ["ध्वन्यारम्भम् अनुरणन स्वर इति लक्षणात्। तदुक्तं रत्नाकरे—"श्रुत्यनन्तरभावी यः स्निग्धोऽनुरणनात्मकः। स्वतो रञ्जयति श्रोतृचित्तं स स्वर उच्यते॥" इति। श्रुतिनाम स्वरारम्भकावयवशब्दविशेषः। तदुक्तम्—"प्रथमश्रवणाच्छब्दः श्रूयते ह्रस्वमात्रकः। सा श्रुतिः सम्परिज्ञेया स्वरावयवलक्षणा॥" इति[2]]। 'विभिन्नानि' प्रतिनियतसंख्यया व्यवस्थितानि 'श्रुतीनां मण्डलानि' समूहा यथा ते विभिन्नश्रुतिमण्डलैः [श्रुतिसंख्यानियमश्च दर्शितः— चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः। द्वे द्वे निषादगान्धारौ त्रिस्त्रिऋषभधैवतौ॥"[3]]। स्वराः षड्जादयः सप्त उक्तलक्षणाः[4] [तदुक्तम्—"श्रुतिभ्यः स्युः स्वराः षड्जर्षभगान्धारमध्यमाः। पञ्चमो धैवतश्चाथ निषाद इति सप्त ते। तेषां संज्ञाः सरिगमपधनीत्यपरा मताः॥" इति[5]]। तैः 'स्वरैः स्फुटीभवद्भिः ग्रामविशेषाणां' षड्जाद्यपरनामकानां स्वरसङ्घातभेदानां त्रयाणां[6] 'मूर्च्छनाः' स्वरारोहावरोहक्रमभेदाः' यस्या ताः 'महतीं' महतीनाम्नीं निजवीणाम् ["विश्वावसोस्तु बृहती तुम्बुरोस्तु कलावती। महती नारदस्य स्यात् सरस्वत्यास्तु कच्छपी॥" इति वैजयन्ती] मुहुर्मुहुः अवेक्षमाणम् तन्त्रीयोजनाभेदलक्षणमहिम्ना पुरुषप्रयत्नमन्तरेणैव अविसंवादं ध्वनतीति कौतुकात् अनुसन्दधानम्[7] इत्यर्थः [अथ ग्रामलक्षणम्—"यथा कुटुम्बिनः सर्वेऽप्येकीभूता भवन्ति हि। तथा स्वराणां सन्दोहो ग्राम इत्यभिधीयते। षड्जग्रामो भवेदादौ मध्यमग्राम एव च। गान्धारग्राम इत्येतद्ग्रामत्रयमुदाहृतम्॥" इति। तथा—"नन्द्यावर्तोऽथ जीमूतः सुभद्रो ग्रामकास्त्रयः। षड्जमध्यम—गान्धारा (१ र) त्रयाणां जन्महेतवः[8]॥" इति॥ मूर्च्छनालक्षणञ्च—"क्रमात् स्वराणां सप्तानामारोहश्चावरोहणम्। सा मूर्च्छनेत्युच्यते ग्रामस्था एताः सप्त सप्त च[10]॥" ग्रामत्रयेऽपि प्रत्येकं सप्त सप्त मूर्च्छना इत्येकविंशतिमूर्च्छना भवन्ति। तत्र इह नामानि तु "नामपठितमुच्यते" इति प्रतिग्रामभङ्गभयात् न लिख्यन्ते। इति सर्वमत्र दातम्[11]॥ अत्र पूर्वापरसम्बन्धरसाद्यविभावान्ना कोऽपि स्वाकालिकालोऽयं मिश्रमौहस्वलिश्यो बोधव्या प्रतीयते। तत्र सह स्वतः प्रसिद्धातिशयस्य अभेदेन अध्यवसितत्वात् सम्बन्धातिशयोक्त्यलङ्कारः। सा च महत्या पुर्वापरं विना मूर्च्छासम्बन्धेऽपि सम्बन्धाभिधानात् असम्बन्धे सम्बन्धरूपतया (१ द्रष्टा। तया) दृश्यन्त

रम्यंदय (रम्यदय) कारण विनापि मूर्च्छनादिकार्यात्पत्तियोतमात् विभाव्य व्यञ्जन । स्वलङ्कारश्च स्वनङ्कारध्वनिरिति मन्तव्य [१] ॥१०॥

Notes on Malli

1 श्रत् &c —Being generated by vibrations 2 श्रुत्यारम्भम् &c —I the definition that स्वर is the vibration commenced I श्रुति It is so stated in the Ratnakara—'That mild tune ar s ng after श्रुति and consisting of vibrations only is called स्वर from the der vation "स्वत रञ्जयति श्रोतृचित्तम्" । श्रुति is but a kind of soun l be ng that portion of the स्वर which marks its com mencement So it is said— When first heard it is a mere sound of a short measure That is श्रुति known as a portion of a स्वर" 3 श्रुतिमात्रा &c —The allotment of the number of Sruti s is also stated—"षड्ज, मध्यम and पञ्चम have each *four*, निषाद a id गान्धार have *two* each ऋषभ and धैवत have *three* each" 4 The स्वरs as characterised above are षड्ज &c seven in all 5 तत्क्रम &c —So it is said— From the Srutis arise the seven स्वरs षड्ज ऋषभ गान्धार मध्यम पञ्चम, धैवत, निषाद । These have other names स रि ग, म, प ध, नि" । 6 षड्ज &c —Of the three d fferent groups of स्वरs having षड्ज &c for their other names 7 स्वर &c —Different ways of the rise and fall of cadence. 8 तन्त्री &c —Watching with interest because it sounds in ac cord without the interference of any person merely through the power arising out of a speciality in the setting of the strings 9 यथा &c —' As individuals grouped together become कुटुम्ब so a group of स्वरs is called ग्राम । First there is the षड्ज ग्राम, then मध्यम ग्राम, next the गान्धार ग्राम, these are the three ग्रामs." Again—"नन्द्यावर्त, जीमूत, सुभद्र these three ग्राम the source of the three षड्ज, मध्यम and गान्धार" 10 क्रमात् &c —"The gradual rise and fall of the seven स्वरs is called मूर्च्छना attaching to the ग्राम । These are seven in each 11 ग्राम &c —The मूर्च्छनाs are 21 in all being seven in each of the ग्रामs. Their names are not given here for fear of violation of the promise

"नान्यपेक्षितमुच्यत"। This clears all difficulties 12 अत्र &c — Here extra ordinary excellecce of the make of the lyre is inferred from the statement of the manifestation of the स्वर without the effort of any agent With this excellence is identified the natural excellence of the lyre Out of this identification arises the अलङ्कार called अतिशयोक्ति। [N B—Now read सा च सम्बन्धरूपा। तथा &c] This अतिशयोक्ति is of the kind असम्बन्धे सम्बन्धरूपा, because it speaks of the सम्बन्ध of मूर्च्छना in the महती though there is असम्बन्ध of it without the effort of an agent By this अतिशयोक्ति again विभावना is indicated because the manifestation of the *effect* "मूर्च्छना &c is implied without the *cause* 'the effort of the agent. Thus there is implication of an अलङ्कार (विभावना) by an अलङ्कार (अतिशयोक्ति)—This is the whole thing in brief

Sara—पतति मुनौ तस्य वीणाया महत्याः नाया तन्तवः प्रतिपथं वायुना ताडिता। तत भिन्नासु तन्त्रीषु भिन्ना स्वरा युगपदेव जाताः। ते च वक्ष्यमाणात् सर्वैर्नैव स्वनन्तः तत्तद्ग्रामाणां मूर्च्छना प्रकटीचक्रुः मुनिश्च कौतुकादपश्यत् महतीमवैक्षत।

CHARCHA

1 रणद्भि—रण+शतृ कर्तरि रणन् sounding तैः। Qual स्वरैः।

2 आघट्टना—आ+घट्+णिच् स्वार्थे+युच् भावे आघट्टना agitation तया। इत्थी इया।

3 नभस्वत—नभस् sky तत् अस्ति अस्य प्रचारत्वेन इति नभस्+मतुप् नभस्वत् wind तस्य। We do not get नभावत because by the rule "तसौ मत्वर्थे" the स of नभस् is not a पद when a मत्वर्थीय affix follows Hence स remains unchanged by सन्धि।

4 पृथक्—Qual the क्रिया in रणद्भि।

5 विभिन्न &c वि+भिन्+क्त कर्मणि विभिन्न allotted by stating the number in each (See Malli प्रतिनियत &c) *sepa a ed* seems better श्रूयते अनया इति श्रु+क्तिन् करणे श्रुति vibration मण्डल round श्रुतीनां मण्डलानि (तत्—)। विभिन्नानि श्रुतिमण्डलानि एषाम् having allotted

round vibrations बहु— । तैः । Qual,—स्वरैः (Malli) Or—विभिन्नैः श्रुतिमण्डलैः separate rounds of vibrations, करणैः—। तैः। इत्थं करणे In this case construe विभिन्नश्रुतिमण्डलैः पृथक् दधति स्वरैः—by notes that sounded separately in different rounds of vibrations

7 स्वर —इत्थं तृतीया । इन्द्र of स्फुटीभवत्।

स्फुटा &c.—स्फुट manifest ग्राम gamut वि+शिष+घञ् कर्मणि विशेष different, any thing special मूर्च्छना cadence अस्फुटा स्फुटा सम्पद्यमाना भवन्ती इति स्फुटा+च्वि+भू+शतृ+ङीप् स्त्रियाम् स्फुटीभवन्ती becoming manifest, गतितत्— । ग्रामाणां विशेषा ग्रामविशेषा the different ग्रामs इतत्— । सर्वा मूर्च्छना, इतत्— । स्फुटीभवन्ती ग्राम विशेषमूर्च्छना यस्याम् बहु— । ताम् । Qual महतीम् ।

8 अवेक्षमाणम्—अव+ईक्ष+शानच् कर्तरि Regarding with interest तम्। Qual मुनिम् Sl. ३

9 महतीम्—महती is the name of the वीणा of नारद (See Malli विश्वावसो &c) ताम्।

10 मुहुर्मुहुः—मुहुः is an अव्यय meaning पुनःपुनः । The repetition also implies पौनःपुन्य (आभीक्ष्ण्य) and is therefore unnecessary Qual the क्रिया in अवेक्षमाणम्।

11 *Voice* — अवेक्षमाण (असौ अवधि)।

12 *Remark*—With the alternative construction suggested in note 5 we observe that श्रुतिs being विभिन्न, पृथक् sounding becomes possible, and then the listener knows what स्वरs are sounding together at the time, *i e*, he becomes aware of the ग्राम which is then manifest, the ग्राम being no other than combination of particular स्वरs (See Malli यथा नृपश्रिय &c,) Remember वंशग्राम and वंशस्वर are different

11. Narada alights to Hari's abode

निवर्त्य सोऽनुव्रजतः कृतानतीनतीन्द्रियज्ञाननिधिर्नभःसदः ।
समासदत् सादितदैत्यसम्पदः पदं महेन्द्रालयचारु चक्रिणः ॥११॥

Prak.—स चक्रिणः पदं समासदत् [The sage n alighted in the house of Hari the wielder of the discus] What sort of a house?

—महेन्द्रालयचारु पदम [It was a fine house, beautiful like that of Indra himself] Did he come alone ?—अनुव्रजत कृतानतीन् नभःसदः निवर्त्य समासदत् [He had a train of gods following him. These were stopped from going further. They then retired with a bow and the sage alighted alone]. Methinks the gods wanted the sage to employ Hari in some arduous work, or why should they follow him in a body ?—च्छिदितदैत्यसम्पदः चक्रिणः पदं समासदत् [You can guess what the work was, from the fact that Hari had the grim *Chakra* always at hand and with it he had demolished many a strong hold of the demons. Indeed Hari would presently be led by the sage against a demon and the Chakra would do its ever-accustomed work] Did not the sage apprehend a refusal from Hari ?—अतीन्द्रियज्ञाननिधिः स [Do you say refusal ? Why the whole future was laid bare to the spiritual vision of the sage and he saw the work already accomplished, the head of the demon rolling in the dust severed from the trunk by the irresistible Chakra]. ११

Prose—अतीन्द्रियज्ञाननिधिः कृतानतीन् अनुव्रजतः नभःसदः निवर्त्य सः च्छिदितदैत्यसम्पदः चक्रिणः पदं महेन्द्रालयचारु समासदत्।—Malli Or.—अतीन्द्रियज्ञाननिधिः स कृता··निवर्त्य च्छिदित चक्रिणः महेन्द्रालयचारु पदं समासदत् ॥ ११ ॥

Eng.—Having dismissed the dwellers of heaven that were following and had rendered obeisance, he, the receptacle of transcendental knowledge, reached the abode of the wielder of the discus (Krishna) who had wiped off the prosperity of the demons—the abode that was charming like the residence of Indra. ११.

Beng.—দেবতারা কেহ কেহ সেই অতীন্দ্রিয় জ্ঞানবান মুনির অনুসরণ করিতেছিলেন। তাঁহারা প্রণাম করিয়া বিদায় হইলে পর তিনি দৈত্যগণের উচ্ছেদকারী চক্রপাণির ইন্দ্রপুরীর ন্যায় মনোহর পুরীতে প্রবেশ করিলেন। ১১।

Expl.—The sage was attended by some of the gods who

bowed a[illegible] r[illegible]t[illegible]red when he neared the beautiful house of Har[illegible] [illegible]u[illegible]ful like Indra's house itself The mission of the sa[illegible]e was t[illegible] [illegible]t Hari to an arduous work for the sake of the gods and [illegible] his spiritual ken he knew Hari would readily under[illegible]ak[illegible] [illegible] do it Also see *Prak* 11

Malli,—निवर्त्येति। अतीन्द्रिया इन्द्रियमतिक्रान्ता देशकालस्वभाव विप्रकृष्टार्था[1] ["अत्यादय क्रान्ताद्यर्थे द्वितीयया" इति समास। "द्विगुप्राप्तापन्नालंपूर्वगतिसमासेषु परवल्लिङ्गप्रतिषेधो वक्तव्य" इति विशेष्यनिघ्नत्वम्[2]] तेषां 'ज्ञानं' तस्य निधि सर्वार्थद्रष्टा इत्यर्थ 'कृतानतीन्' कृतप्रणामान् 'अनुव्रजत' अनुगच्छत। नभसि आकाशे सीदन्ति इति नभःसद सुरान् ["सत्सूद्विष—" इत्यादिना क्विप्[3]] 'निवर्त्य' प्रतिनिवर्त्य 'स मुनि सादितदैत्यसम्पद' सादिता विध्वंसीकृता दैत्यानां सम्पद् येन तस्य चक्रिण हरे 'पद' स्थान 'महेन्द्रालयचारु' इन्द्रभवनमिव शोभमान समासदत् [समाङ्पूर्वात् सदेर्धातोर्लुङ्[4]। "पुषादि—" इत्यङ्[5]। अत्र नतीनत पद पदम् इति च द्वयो र्व्यञ्जनयुग्मयो सकृदावृत्त्या छेकानुप्रास। अन्यत्र वृत्त्यनुप्रास इत्यनयो संसृष्टि] ॥ ११ ॥

Notes on Malli

1 देश &c —Objects that are far by virtue of time and space 2 The समास is guided by "अत्यादय—" (*Char*). The gender is that of the corresponding noun by "द्विगु—" (*Char*) 3 क्विप् by "सत्सू—" (*Char*) 4 We have लुङ् after सद preceded by सम् and आङ्। अङ् in लुङ् comes in by "पुषादि—" (*Char*) 5 अत्र &c —Here we have छेकानुप्रास in नतीनतौ and पद पदम् owing to the repetition of a pair of consonants Elsewhere there is वृत्त्यनुप्रास। Thus there is coexistence of these two

Sara—सन्निहिते कृष्णभवने मुनेरनुचरा देवा प्रणम्य प्रतिनिवृत्ता। तत एकाकी नारदो भगवन्मन्दिरं विवेश ॥ ११ ॥

CHARCHA

1 निवर्त्य—नि+वृत+णिच्+ल्यप Having set back.
2 अनुव्रजत -अनु+व्रज+शतृ अनुव्रजन्त following तान्। Qual

नभसद । The sage was not in the hab t of mov ng about with a retinue of celestial followers But on the present occasion the gods themselves had sent him on this mission and they thought it their duty to see him safely arrive at his destination

3 कृतानतीन्—आ+नम+क्तिन भावे आनति obeisance कृता आनतय एभि बहु— । तान् । *Qual* नभसद् ।

4 अतीन्द्रिय &c —इन्द्र soul तस्य लिङ्गम् इति इन्द्र+घच् इन्द्रियम् senses ज्ञा+ल्युट् भाव ज्ञान knowledge निधीयते अस्मिन् इति नि+धा+कि अधिकरणे निधि receptacle इन्द्रियम् अतिक्रान्ता अतीन्द्रिया objects beyond the range of the senses प्रादितत्— । तेषां ज्ञानम् तत्— । तस्य निधि तत्— । Or say इन्द्रियम् अतिक्रान्तम अतीन्द्रियम् that which is beyond the reach of the senses प्रादितत्— । तादृश ज्ञानम transcendental knowledge कर्मधा— । तस्य निधि, तत्— । Qual म । Here "अत्यादय—" means that अति &c are compounded in a प्रादितत्—of the नित्यसमास class with a द्वितीयान्त word "द्विगुप्राप्त—" means—We do not get the gender of the last word in a द्विगु a नतित्—and in compounds where प्राप्त, आपन्न or अलम् leads तितत्—includes प्रादितत्— so in अतीन्द्रिया the gender is not of इन्द्रिय the last word which is neuter, but of the corresponding विषय which is अर्था in the masculine Without this prohibition the gender would have been that of इन्द्रिय by the rule "परवल्लिङ्ग द्वन्द्वतत्पुरुषयो" ।

5 नभसद —See *Malli* नभस्+सद+क्विप् कर्तरि । उपपदतत्— । तान । कर्म of निरैक्षत । For "सतम्—" see Sl. 6 and App

6 समासदत्—सम्+आ+सद+लुङ् तिप् । सीदति, समाद सन्नति । Malli's rule in full is "पुषादि द्युतादि ऌदित परस्मैपदेषु"— Roots of the पुषादि and द्युतादि class and roots that drop ऌ take अङ् instead of च्लि in the परस्मैपद । सद is read षद्ऌ in the धातुपाठ and is herefore ऌदित् ।

7 मार्जित etc.—मृद+णिच्+क्त कर्मणि मार्जित wiped off दितेरपत्यानि पुमांस इति दिति+ण्य दैत्य demons सम्+पद+क्विप् भावे सम्पद् prosperity दैत्यानां सम्पत् तत्— । मार्जिता दैत्यसम्पत् यनेन बहु— । तस्य ।

... s refers to the past deeds of Hari and im-
... not hesitate to repeat the feats

... —महाधामी इन्द्र महेन्द्र the great Indra, आ+लय+अन् अधिकरण आलय city house महेन्द्रस्य आलय इत्यर्थः ... तत्पुरुषः ... Qual पदम्। The उपमानकर्मधारय is ... उपमानानि सामान्यवचनैः"—the सामान्यवचन i e, the ... comparison being mentioned

चक्रिण —चक्र is Vishnu's weapon सुदर्शन। चक्रमस्य अस्ति इति चक्र+इनि मत्वर्थे चक्री तस्य This is used here as a proper name. चक्र was the weapon with which हरि became शार्दिशम्... Its presence hints at grim possibilities शिशुपाल was indeed killed with the चक्र।

10 *Voice*— विधिना तत समाप्यते।

11 *Remark*—The alternative prose order given above is more natural Perhaps the wording of Mallis Tika has got misplaced some how yielding an unnatural product

12 Hari rises from his seat

पतत्पतङ्गप्रतिमस्तपोनिधि पुरोऽस्य यावन्न भुवि व्यलीयत।
गिरेस्तडित्वानिव तावदुच्चकैर्जवेन पीठादुदतिष्ठदच्युतः ॥ १२ ॥

Prak—अच्युत तावत् जवेन पीठात् उदतिष्ठत् [By that time Hari got up from his seat in haste] By which time?—यावत् तपोनिधि भुवि न व्यलीयत [By the time the sage stepped on earth]. What was that like?—गिरे तडित्वान् इव उच्चकै पीठात् अच्युत उदतिष्ठत् [The seat was high, and when Hari, dark in person, got up from it it seemed as if a cloud shot up in the air from the top of a hill]. How did the sage look then?—पतत्पतङ्गप्रतिम [He looked like the sun falling in the western sky. Hari resembled a piece of evening cloud and his golden stool imitated the setting hill gilded by the rays of the sun]

Prose—पतत्पतङ्गप्रतिम तपोनिधि अस्य पुर भुवि यावत् न व्यलीयत तावत् अच्युत गिरे तडित्वान् इव उच्चकै पीठात् जवेन उदतिष्ठत् ॥ १२ ॥

Eng—That receptacle of asceticism resembling a falling sun had not yet stepped on the ground in front of him, when,

like a cloud from a hill, Achyuta hastily got up from his high seat. 12

Beng—অস্তগামী সূর্য্যের তুল্য কান্তি সেই মুনি হরির পুরোবর্ত্তী ভূমিভাগে নামিয়া না আসিতেই পর্ব্বত হইতে যেমন মেঘও উত্থিত হয় সেইরূপ উচ্চ আসন হইতে অচ্যুত সত্বর উঠিয়া দাঁড়াইলেন। ১২।

Expl—Before Narada actually stepped on earth Hari got up in haste from his lofty seat The sage looked like the sun falling in the western sky &c as in the *Prak* 12

N B—Malli seems to have missed the meaning of the sloka altogether.

Malli—पततीति। 'पतन् यः 'पतङ्ग' सूर्य्य स 'प्रतिमा' उपमानं यस्य स ["पतङ्गौ पक्षिसूर्य्यौ च" इत्यमरः[1]] 'तपोनिधिः' मुनिः 'अस्य' हरेः 'पुरः भुवि' पुरः प्रदेशे 'यावत् न व्यलीयत नातिष्ठत् [लीङ् गतौ इति धातोर्दैवादिकात् कर्त्तरि लङ्] 'तावत् अच्युतो' हरिः 'गिरेः' शैलात्। तडित् अस्य अस्तीति 'तडित्वान्' मेघ 'इव ["मादुपधायाश्च मतोर्वोऽयवादिभ्यः" इति मतुपो मकारस्य वकारः। "तसौ मत्वर्थे" इति भसंज्ञायाम् एकसंज्ञाधिकारेण अपदत्वात् न जश्त्वम्[2]] 'उच्चकैः' उन्नतात् 'पीठात्' आसनात् 'जवेन उदतिष्ठत्। मुनिचरणस्य भूस्पर्शात् प्रागेव प्रत्युत्थितवान् ["ऊर्ध्वं प्राणा ह्युत्क्रामन्ति यूनः स्थविर आयति। प्रत्युत्थानाभिवादाभ्यां पुनस्तान् प्रतिपद्यते॥" इति शास्त्रमनुस्मरन्निति भावः[3]। "उदोऽनूर्ध्वकर्मणि" इति नियमात् इह ऊर्ध्वकर्मणि नात्मनेपदम्[4]। 'पतत्पतङ्ग' इत्यत्र पतङ्गस्य पतनासम्भवात् अयमभूतोपमा इत्याचार्य्यदण्डिमतयोः अभूत्। अतएव अप्रसिद्धस्य उपमानत्वायोगात् उत्प्रेक्षा इत्याधुनिकालङ्कारिकाः सर्वे वर्णयन्ति[5]] ॥ १२ ॥

Notes on Malli

1 पतङ्ग means पक्षिन् also सूर्य। 2 मादुप &c—The म of मतुप् becomes व by the rule "मात्—" (*Charcha*) We do not get जश्त्व i e, तडित् does not become तडिद्) because by the rule "तसौ—" we have भसंज्ञा of तडित्, and as only one संज्ञा is to prevail, तडित् is not पद (*Charcha*) 3 ऊर्ध्वं &c.—The sense

is that he en ber d the injunct on "ऊर्ध्वं प्र—" (The life-brea h of a jun s it when a senior approaches, he gets it back r s g fro his seat and doing obeisance) 4 Here *there s* उपमा *hence no* वाक्यभेद *because of the restriction* यत्तदोर्नित्य 5 पतन् &c —Acharya Dandin and others say there s अभूतोपमा in पतत्पतङ्ग &c because it is not possible for the पतङ्ग to fall For this very reason modern Rhetoricians call it a उत्प्रेक्षा because what is unknown cannot be a standard of comparison (*Char*)

Sara—पश्चिम गगन पतति आदित्ये तस्य भुवि विलयात् प्राक् पश्चिमगिरमेघा हरितहरि एव पतत्पतिन्यसदृशः मुनी भुवमागच्छति उन्नतात् गिरिकूटात् आग आत् कर्षो मघ इव ऊर्जितम् । ११ ॥

CHARCHA

1 पतन् &c —पत+शतृ पतन् falling पतङ्ग sun प्रतिमीयते अनया इति प्रति+मा+अङ् करण प्रतिमा standard of comparison पतन् पतङ्ग, कर्मधा— स प्रतिमा यस्य तत्—। Qual तपोनिधि । The *fall* here is as opposed to *rise* Hence the sun is *falling* when it is *setting* Malli takes the *fall* in its literal sense—a *drop* and sees incongruity in the simile because the sun is never known actually to fall

2 तपोनिधि—तपस् penance This is supposed to add lustre to the practiser नि+धा+कि अधिकरण निधि receptacle तपसां निधि तत्—। With the light of तपस the sage resembled the *sun and justifies the epithet* पतत्पतङ्गप्रतिम ।

3 पुर—पूर्वस्मिन् देशे इति पूर्व+ङि (सप्तमी)+असि स्वार्थे पुर in front अव्यय। Seegr, Sl 9, Note 3

4 अस्य—*Refers to* हरि । अस्य पुर *not* अस्मात् पुर *though* पूर्व is a दिक्शब्द। The reason is the rule "षष्ठी अतसर्थप्रत्ययेन" (An affix having the sense of अतसुच् governs the sixth case) bars the पञ्चमी, असि *having the meaning of* अतसुच् ।

5 भुवि—Construe अस्य पुर पुरोवर्तिन्यां भुवि &c

6 व्यलीयत—वि+ली+लङ् त। The root is लीङ् श्लेषणे। Malli

takes it गतौ (धातूनामनेकार्थत्वात्)। लीयते निल्य, लयते—लाम्यते, भलष्ट —भलास।

7 तडित्वान्—तडित electricity या अस्ति अस्य इति तडित्+मतुप् तडित्वान् a cloud Malli s first rule is quoted under a misapprehension "मात्—" provides for व when मतुप comes after म or अ final or उपधा। तडित् has no म or अ final or as उपधा। The rule is "झय" which directs वकार when after an अपञ्चमवर्गीयवर्ण। The rule "तसौ मत्वर्थे is discussed under नभस्वत Sl 10

8 न्यक्कें—See Sl 7 पद्मपत्न Qual पीतात्।

9 न्यव—जव speed तेन। इथा करणं।

10 पीतात—अपादान ५मी। The पीत was golden Comp "म काञ्चन यत सुवरनुमया" &c Sl 19 *infra* Hence the comparison with the अन्नाचन l ghted by the rays of the sun

11 उत्तिष्ठत—उद्+स्था+लड तिप। Conj App The rule "उत—" (Malli) means that स्था is आत्मनेपदी when preceded by उद् but not if upward motion s implied Here there is upward motion hence the परस्मैपद।

12 अच्युत —चु+क्त कर्त्तरि च्युत fallen न च्युत not fallen *i e*, imperishable नश्यतत्—। A name of Vishnu "पीताम्बरोऽच्युत शार्ङ्गी विष्वक्सेनो जनार्दन" इति विष्णुपर्याय अमर।

13 *Voice*— प्रतिसन त्पादि घना अच्युतन उन्नीयत।

14 *Remark*—The following are compared —(*a*) The sett ng sun and the sage both approach ng the earth (*b*) The sett ng hill and the high seat of Krishna, both glittering one being clothed in sun light the other because golden (*c*) Even ng cloud and Krishna, bo h dark

13 Narada advanced towards Hari

अथ प्रयत्नोन्नमितानमत्फणैर्धृते कथञ्चित् फणिना गणैरध ।
न्यधायिपातामभिदेवकीसुत सुतेन धातुश्चरणौ भुवस्तले ॥ १३ ॥

Prat —अथ धातु सुतेन भुव तले चरणौ न्यधायिषाताम् [Now Narada stepped on earth] Which way ?—अभिदेवकीसुत न्यधायिषाताम् [When he stepped he faced Hari] D d he tread lightly ?—फणिनां गणै कथञ्चित् अध धृते भुवस्तले न्यधायिषाताम् [The tread was so

[illegible] that the snakes in the nether regions had great difficulty in support[illegible] the earth under it] How did they make the effort ?—प्रयत्नोन्नमितानमत्फणैः फणिनां गणैः [Their head indeed bent under the pressure but then they made a great effort and looked up [illegible]] 10

Pr[illegible]—अथ धातुः सुतेन प्रयत्नोन्नमितानमत्फणैः फणिनां गणैः अधः कथंचित् धृते भुवः तले अभिदेवकीसुतं चरणौ न्यधायिषाताम् । १३ ।

Eng—By the son of Dhatri the feet were then placed, in the direction of Devaki's son, on the surface of the ground held somehow below by the hooded host who with great effort raised their hoods that were being pressed down 13

Beng—তারপর বিধাতার পুত্র নারদ কৃষ্ণের দিকে লক্ষ্য করিয়া ভূতলে পাদক্ষেপ করিলেন [illegible] সর্পরাজ বাসুকি প্রভৃতি [illegible] ফণা অবনত হইয়া গেল, তাহারা অতিকষ্টে ফণা উন্নত করিয়া পৃথিবীকে ধারণ করিয়া রহিল ॥ ১৩ ॥

Expl—See *Prak*

Malli—अथेति । 'अथ' अनुज्ञालाभानन्तरं 'धातुः सुतेन' नारदेन प्रयत्नोन्नमिताः तथापि मुनिपादन्यासभारात् 'आनमन्त्यः फणाः' येषां तैः 'फणिनां गणैः अधः' अधःप्रदेशे कथंचित् धृते स्थापिते 'भुवः तले भूपृष्ठे' 'अभिदेवकीसुतं देवकीसुतम् अभि लक्ष्यीकृत्य' इत्यर्थः ["लक्षणेनाभिप्रती आभिमुख्ये" इत्यव्ययीभावः[1]] 'चरणौ' पादौ ["पदङ्घ्रिश्चरणोऽस्त्रियाम्" इत्यमरः] 'न्यधायिषाताम्' निहितौ [दधातेः कर्मणि लुङ् । "स्यसिच्सीयुट्—" इत्यादिना चिण्वदिटि युक्[2] । अत्र फणानां नमनोन्नमनासम्बन्धेऽपि मुनिगौरवाय तत्सम्बन्धाभिधानात् अतिशयोक्तिभेदः[3]] ॥ १३ ॥

Notes on Malli

1 The समास is अव्ययीभाव by the rule "लक्षणेन— Char)
2 We have लुङ् after धा in the कर्मवाच्य । Then चिण्वदिट् by "स्यसिच्—" (*Char*), next युक् । 3 अत्र &c—Here we have a kind of अतिशयोक्ति because even though there is असम्बन्ध (absence) of नमन and उन्नमन in the hoods yet their सम्बन्ध (presence) is stated out of reverence for (weight of) the sage

Sara—अथ मुनिर्भुवमवततार। गुरुणा पादपातेन अधश्चलिता इवासीद्।

CHARCHA

1. प्रयत्न &c —प्र+यत+नङ् भावे प्रयत्न great effort उद्+नम+णिच्+क्त कर्मणि उन्नत raised आ+नम+शतृ आनमत् bending प्रयत्नेन उन्नमिता', ३तत्—। प्रयत्नोन्नमिता आनमन्त्य फणा एषाम् whose hoods were going down though held up with great effort (Malli) or, प्रयत्नोन्नमिता आनमन्त्य फणा एभि who held up with great effort the hoods that were being pressed down विपद बहु—। है। Qual गणे। Here the constituents of the compound are प्रयत्नोन्नमिता, आनमन्ती and फणा। Of these आनमन्ती becomes आनमत् by पुवद्भाव the उत्तरपद being फणा। प्रयत्नोन्नमिता does not change because the उत्तरपद is separated from it by आनमन्ती। पूर्वोत्तरपदयोर्मध्यमेन व्यवधानात् प्रथमस्य न पुवत्। Hence प्रयत्नोन्नमिता+आनमत्+फणा (उपसर्जन ह्रस्व)= प्रयत्नोन्नमितानमत्फण। This is after Malli A much simpler course is to take फण as the word as is seen in "तथैव तस्य फणरत्नशोभा" "व्यञ्जने एते मणिभि फणस्थे" &c We have then प्रयत्नोन्नमित+आनमत्+फण &c फणिनाम् of the sloka itself suggests फण to be the word here (see next) We do not get उन्नामित because, the root, ending in अम्, is counted as म्रित्, and then "मिता ह्रस्व" gives उन्नमित। If however no उपसर्ग precedes the मित्त्व is optional by the rule "ज्वलह्वलह्मलनमाम् अनुपसर्गाद्वा"। Thus नमित or नामित। Comp "न नमयितुमधिज्यमस्मि शक्तो धनुरिदम्"—*Sakuntala*, "नामित तु गगन स्पृशन्ति नु" &c

2 फणिनाम्—फण hood, स अस्ति एषाम् इति फण+इनि मत्वर्थे फणिन the hooded host तेषाम्। The इनि is by the rule "अत इनिठनौ"। ठन् gives फणिक। With फणा we cannot have इनि or ठन the only form being फणावत्।

3 अध —अधर low, अधरस्मिन् देश इति अधर+डि (सप्तमी)+असि सार्वे अधः below, An अव्यय। अधि सप्तमी। Comp "ततो भुजङ्गाधिपते फणाग्रैरध कथञ्चिद्धृतभूमिभार। शनै कृतप्राणविमुक्तिरीश पर्यङ्कबन्ध निविड बिभेद॥"—*Kumara*

4. न्यधायिषाताम्—नि+धा+लुङ् आताम् कर्मणि=नि+अ+धाय्+इट

+ म् + भात म = अभ्युत्थितात्म were placed Here भा becomes भाम् and इट् ... by the rule "अभिव्यक्तौ गुरुत्वादिषु भावकर्मणो उपदध यद् इत यह हश व विभ्रम इट च"। This is called विभाव and is ... With ... विभाव we get अभिभातात्।

... अभि ... अभि implies आभिमुख्य। देवकी was the mother of कृष्ण देवकी सुत ... देवकीसुतम् अभि अभिदेवकीसुतम्, अव्ययी— देवकीसुत is the लक्षण (indicator) of आभिमुख्य। The ru... लक्षण—" (Mall) अभि and प्रति implying आभिमुख्य are optionally compounded with the indicator of आभिमुख्य। If uncompounded we get देवकीसुतम् अभि where देवकीसुतम् takes द्वितीया because अभि implying आभिमुख्य is a कर्मप्रवचनीय and there is the rule "कर्मप्रवचनीययुक्ते द्वितीया" We need not suppose that अभि and देवकीसुतम् are compounded here, the समास being optional

6 *Voice* — सुतः अभात्।

14 Hari receives Nárada

तमर्घ्यमर्घ्यादिकयादिपूरुषः सपर्यया साधु स पर्यपूपुजत्।
गृहानुपैतुं प्रणयादभीप्सवो भवन्ति नापुण्यकृता मनीषिणः ॥१४॥

Prak —आदिपूरुषः स तं साधु पर्यपूपुजत् [Hari the First Soul, received him with due honours] How did he honour him?— अर्घ्यं तम् अर्घ्यादिकया सपर्यया पर्यपूपुजत् [The sage was worthy of honour even by the Soul Supreme So Arghya and other offerings of worship were rendered unto him] Well, if the sage was such a high personage why did he deign to come down to Hari?—मनीषिणः अपुण्यकृतां गृहान् उपैतुम् अभीप्सवो न भवन्ति [Sages avoid going to the house of a *sinner*, but they do come to those who have earned merit] Even unto the sinner a sage may appear to hurl a curse—प्रणयात् अभीप्सवो न भवन्ति [Quite so, their mission is to secure peace to the world and towards that end they have now and then to punish the wicked But through sheer love they approach the meritorious only] 14

Prose —आदिपूरुष स अर्घ्य तम अर्घ्यादिकया सपर्यया साधु पर्यपूपुजत्। मनीषिण अपुण्यकृता गृहान प्रणयात उपैतुम अभीप्सव न भवन्ति १४।

Eng —He the Primal Soul well honoured him the adorable with offerings beginning with Arghya Sages do not become inclined to approach through love the house of those who have not earned merit 14

Beng —সেই আদিপুরুষ পূজ্য নারদকে অর্ঘ্যাদিদ্বারা যথোচিত পূজা করিলেন। মনীষীরা প্রণয়বশে পুণ্যহীনদের গৃহে যান না। ১৪।

Expl —Sages have a longing for the company of the meritorious and who could be more meritorious than he Soul Supreme or who more discerning than the son of Brahman himself? The reception was therefore worthy of both the host and the guest Also see *Prak* 14

Malli —तमिति आदिपूरुष पुराणपुरुष ["अन्येषामपि दृश्यते" इति वा दीर्घ] स हरि अर्घ पूजाम् अर्हतीति अर्घ्य तम ["दण्डादिभ्यो यः"[2]] त नारदम्। अर्घाय इदम् अर्घ्यम् ["पादार्घाभ्यां च" इति यतप्रत्यय[3]। "मूल्ये पूजाविधावर्घ" इति "षट् तु त्रिष्वर्घ्यमर्घार्थे" इति चामर]। अर्घ्यम आदिर्यस्यास्तया अर्घ्यादिकया ["शेषाद्विभाषा" इति विकल्पात कप्प्रत्यय[4]] सपर्यया पूजया ["पूजा नमस्यापचिति सपर्याचार्हणा समा" इत्यमर] साधु यथा तथा पर्यपूपुजत् परिपूजितवान् [णौ चङ्युपधाया ह्रस्व[5]]। युक्तञ्चैतत इत्यर्थान्तर न्यस्यति गृहानिति—मनस ईषिण मनीषिण सन्त [पृषोदरादित्वात् साधु[6]] अपुण्यकृताम् पुण्यमकृतवताम् ["सुकर्मपापमन्त्रपुण्येषु कृञ" इति भूते क्विप्] गृहान् प्रणयात उपैतुम अभीप्सव प्राप्तुमिच्छव आप्नोते सन्नन्तात् उप्रत्यय। "आप ज्ञप्यृधामीत्" इति इकार[7]] न भवन्ति किन्तु पुण्यकृतामेव। अत कृतार्थ्या सन्त पूजा इत्यर्थ[8]॥ १४॥

Notes on Malli

1 Optionally a long vowel by the rule "अन्येषाम्—"। 2 य is the affix by the rule "दण्डा—"। 3 यत् is the affix by

ग— । 4 Optionally कप् by "इयात्—" । 5 We have to ttach चर fter णिच् । 6 This is correct because the word is of the प्रवाद्र class 7 We have क्विप् भूते by "सुकर्म—" (Cha 5 उ comes after चाप् ending in सन् । ई is subs tu d by चाप्—" (Char) 9 Hence the good are to be honoured b ause they are not easily met

Sr स्मम सत्पूजन इति हरिर्न सपर्याविधि पूजयामास ।

CHARCHA

1 अर्च्यम—अर्च honour समर्हति इति अर्च+यत् अर्च्य honourable, adorable सम् । Qual सम् । The reading "दण्डादिभ्यो य" is not approved by Bhattoji who prefers to read यत् ।

अर्घ्या &c —अर्घ्य आदि यस्या अर्घ्यादि+कप् अर्घ्यादिका बहु— । तया । Qual सपर्यया । The कप् is optional by the rule "इयात्—" —कप् is attached optionally after a बहु—formed by the rule "शेषे बहुव्रीहि" after which no special समासान्त is enjoined अर्घ्याद्या is another form.

3 आदि &c —पूरुष and पुरुष are optional forms, the latter by वृद्धि by the rule "अन्येषाम्—" । आदि पूरुष, कर्मधा— । Refers to हरि ।

4 सपर्यया—सपर+यक स्वार्थे (कण्ड्वादि)+अ भावे सपर्या respectful offering तया । इया करण ।

5 साधु—Duly Qual पर्यपूपुजत् ।

6 पर्यपूपुजत्—परि+पूज+णिच्+लुङ् तिप् । पूजयति पूजयामास पूजयिष्यति ।

7 सद्दान्—"सद्दे सद्दा पुंसि" इत्यमर । Hence the masc. सद्द has to be taken in the plural

8 उपैतुम्—उप+आ+इ+तुमुन् ।

9 प्रणयात्—प्र+नी+अच् भावे प्रणय liking तस्मात् । हेतौ ५मी

10 अभीप्सत —अभि+आप्+सन्+उ कर्तरि desirous I red to मनीषिण । The आ of आप becomes ई by the rule "आप्—" (Malli) When सन् follows (and not इट) the vowel of आप् &c is replaced by ई ।

11 अपुण्य &c —पुण्य कृतवन्त इति पुण्य+कृ+क्विप् कर्तरि भूते पुण्यकृत

meritorious, सुपपदत्तत् —। न पुण्यकृत नञ्तत तेषाम्। षष्ठी, related to प्रहान। We say भूते क्विप् because the rule "सुकर्म—" wants the क्विप् to be भूते when सु कर्मन पाप मन्त्र पुण्य stand as उपपद to कृ। Also see under प्रनाचमकृता, sl 18

12 मनीषिण —इष to go is भ्वादि। अवश्यम इषन्त इति ईष + णिनि कर्तरि इषिण those who do reach मनस ईषिण = मनस् ईषिण = मन अस् ईषिण = मनीषिण the letters अ and स being destroyed (वर्णनाश)। Hence Malli says पृषोदरादित्वात साधु। "भवेद्वर्णागमाद्धस सिद्धोवर्ण विपर्ययात। गूढोत्मा वर्णविकृतेर्वर्णनाशात पृषोदरम।" This is after the भाष्य। Bhattoji takes this as a case ररूप of रि (i e अस of मनस् takes the form ई) like शकन्ध्।

13 *Voice* —भादिपूरुषण तेन यथा स पथ्यपूजि मनीषिभि कभी स लि न भूयते।

14 *Remark*—There seems to be a confusion of ideas in the sloka The first half says—Hari rendered due honour to the sage The second half supplies the reason—Because sages do not of their own accord visit the house of a sinner (i e, of their own accord *do* visit the house of the virtuous) The case is not at all clearly put Perhaps the poet wants to say something like this —The sage visited Hari s house out of love for him Hari took this as a great honour done unto him and received the sage with marks of great respect The second half therefore should have been so put as to admit of the following analysis —कुत सपर्या ? यतो मनीषिरमौ प्रश्यात् कृतानुपेतम अभीम । कुत प्रणय ? —यत पुण्यकृत् हरि । This of course elicits the obvious retort—यदि भादिपूरुष तदा किं तस्य पुण्यकरणम् ? Well we must take the poet as we find him It has also to be noted that the proper place of this verse is after verse 16.

15 Narada sits down

न यावदेतावुदपश्यदुत्थितौ जनस्तुषाराञ्जनपर्वताविव ।
स्वहस्तदत्ते मुनिमासने मुनिश्चिरन्तनस्तावदभिन्यवीविशत् ॥१५॥

Prak —चिरन्तन मुनि तावत् मुनिम् अभिन्यवीविशत् [By that time

Hari caused the sage to sit down]. Where —स्वहस्तदत्ते आसने [To sit down on a seat offered ... nds] By what time was this done ?—न यावत् जन एतौ उत्थितौ उदपश्यत् [Before people could fully realise ... they were standing facing each other] What was ... peoples attention ?—तुषाराञ्जनपर्वतौ इव एतौ [Both ... mighty proportions One was white the other dark ... stood like the snow clad Himalaya and the Nilgiris and were bound to attract notice] 15

Prose—उत्थितौ एतौ जन तुषाराञ्जनपर्वतौ इव यावत् न उदपश्यत् तावत् चिरन्तनः मुनि (i e हरि) स्वहस्तदत्ते आसने मुनिम् अभिन्यवीविशत् । १५ ।

Eng —People had not yet noticed the two standing like the snow hill (Himalaya) and the collyrium hill (Nilgiri) when the ancient sage (Krishna) caused the sage to sit down facing him on a seat placed with his own hand 15

Ben —উহারা উভয় দণ্ডায়মান—একজন হিমগিরি অপর নীলগিরির ন্যায়। লোকে এ শোভা দেখিতে না দেখিতেই সেই পুরাতন মুনি হরি স্বহস্তে মুনিকে স্বহস্ত দত্ত আসনে উঁহার সম্মুখে বসাইলেন। ১৫।

Expl —The two stood facing each other. Both were of mighty proportions—one like the snow clad Himalaya and the other like the collyrium hill (Nilgiris) Before, however, *people could fully realise the grandeur of the spectacle*, the ancient sage Hari seated the sage facing him on a seat placed by himself 15

Malli —न यावदिति । 'उत्थितौ एतौ मुनिकृष्णौ 'जन तुषाराञ्जनयो' पर्वतौ इव यावत् न उदपश्यत्' न उत्प्रेक्षितवान् 'तावत् चिरन्तन' पुराणो 'मुनि कृष्ण [पुरा किल भगवान् बदरिकाश्रमे नारायणावतारेण तपसि स्थितवान् इति पुराणात् । "सायंचिरम्—" इत्यादिना ट्यु प्रत्यय तुडागमश्च'] 'स्वहस्तेन दत्ते आसने मुनि' नारदम् 'अभिन्यवीविशत्' स्वाभिमुख्येन उपवेशितवान् [अभिनिपूर्वात् विशतेर्ण्यन्तात् लुङि "णिश्रि—" इति चङ्] । १५ ।

Notes on Malli

1. The affix is घञ् with the augment तुट् by "सायंचिरम—" (*Charcha*). 2 लुङ् coming after विश in the causal form preceded by अभि and नि we have चङ् by "णिश्रि—" (*Charcha*)

Sara—चण्डावपि तौ स्थितौ दृष्टौ । ततः क्षणौ मुनिरासनं कल्पयित्वा तम् आश्रमाभिमुखौ न उपवेशयामास । १५ ।

CHARCHA

1 उदपादयत्—उद्+दृश+लङ् तिप् । Nom. जन । अदर्चीत्—अदर्शत्, दृश्यति ।

2 उत्थितौ—उद्+स्था+क्त कर्तरि ।

3 जन—The people of the place Used collectively, hence singular. The plural may also be had optionally by "जात्याख्यायाम् एकस्मिन् बहुवचनमन्यतरस्याम्" ।

4 तुषार &c—तुषार snow अञ्जन collyrium The emphasis is on *colour* only तुषारस्य अञ्जनस्य तुषाराञ्जने, द्वन्द्व । तयोः पर्वतौ, इरत्—। तुषाराञ्जनपर्वतौ इव तुषाराञ्जनपर्वताविव like two hills one of snow the other of collyrium, *i e*, like a white and a dark hill अन्ययसमास। Qual. एतौ। The last समास is by the Varttika "इवेन समासो विभक्त्यलोपः पूर्वपदप्रकृतिस्वरत्वं च वक्तव्यम्"—इव may be compounded without eliding the विभक्ति of the preceding constituent the intonation (स्वर) being the same as of that constituent

5 स्वहस्त &c—स्व हस्त, कर्मधा—। तेन दत्तम्, तृतीय—। सप्मिन। Qual. आसने। एतेन आदरातिशयः गम्यते।

6. मुनिम्—अधिकर्तृ कर्म of अभिन्यवीविशत् which see.

7. आसने—आस्यते अस्मिन् इति आस+ल्युट् अधिकरणे आसनम् seat तस्मिन्। अधि ७मी। The seat was of *Kusa grass*. See verse 16 The rule "अभिनिविशश्च" which requires the आधार of अभिनिविश् to be treated as कर्म and therefore to be exhibited with the द्वितीया विभक्ति does not apply to this case. The reason is, in the rule quoted, अभिनिविश means 'to persist,' On the example ग्राममभिनिविशते, Bhattoji comments "अभिनिवेश आग्रहः। तदा भवति इत्यर्थः."—*Sabda kaustubha*. Nagesa accepts this interpretation, Here

अधिनिविश I n the sense to sit With the meaning changed it will not have its आधार as कर्म, so आसने अभिन्यवीविशत् । and I / अ सनमभिन्यवीविशत् ।

5 चिरतन —चिरम् a time that is long past , भाव अव्यय । चिरं भव इति चिरम् ट्यु = चिरम् + तुट् ट्यु = चिरतन one who was long ago (ua मुनि Malli s rule in full is "सायम् चिरम् प्राह्णे प्रगे अव्ययेभ्य ट्युट्युलौ तुट् च

चिरतना मुनि —One who was a sage long ago This is a fact (See Malli)

10 अभिन्यवीविशत्—अभि + नि + विश + णिच् + लुङ् तिप् । Seated The root is आत्मनेपदी by the rule "नेर्विश"। अभिनिविशते, अभि निविविश अभिनिवेक्ष्यते, अभिन्यविशत । The root is अकर्मक। Hence by the rule "गतिबुद्धिप्रत्यवसानार्थशब्दकर्माकर्मकाणामणिकर्ता स णौ" we shall have the अणिकर्ता as कर्म when णिच् is attached Thus मुनि (अणिकर्ता) आसन अभिन्यविशत = स मुनिम् (अणिकर्ता कर्म) आसने अभिन्यवीविशत् Malli s rule is "णिश्रिद्रुस्रुभ्य कर्तरि चङ्"—चङ् comes in instead of सिच् in लुङ् in the कर्म वाच्य after णिजन्त roots and the roots श्रि द्रु and स्रु ।

Voice— जनेन उदहस्येताम् चिरन्तनेन मुनिना , मुनि अभिन्दधे ।

16 Sage's moon like glory

महामहानीलशिलारुच: पुरो
निषेदिवान् कंसकृष. स विष्टरे ।
श्रितोदयाद्रेरभिसायमुच्चकै-
रचूचुरच्चन्द्रमसोऽभिरामताम् ॥ १६ ॥

Prak—स चन्द्रमस उच्चकै अभिरामताम् अचूचुरत् [*The sage* at the time, exhibited the *inimitable* beauty *of* the moon] Which moon ?—अभिसायम् श्रितोदयाद्रे चन्द्रमस [*Of* the moon that has topped the rising hill at dusk *i e* of the full moon] How could he do it ?—कंसकृष पुर विष्टरे निषेदिवान् स [He sat on a a Kusasana in front of Krisha and white as he was he looked like the full moon on the top of the *rising* hill] But

the hill is dark ?—महामहानीलशिलारुच कंसकृष पुर [Krishna too was dark as dark as a sapphire from Ceylon] Malli explains differently 16

Prose—महामहानीलशिलारुच कंसकृत पुर उच्चकै विष्टर निषदिवान् स अभिमाय शितोदयाद्रि चन्द्रमस अभिरामताम् अचचुरत् ॥ १६ ॥

Eng—Seated on a high seat of Kusa grass in front of the slayer of Kamsa who appeared like a vast lump of Ceylon crown emerald he appropriated the beauty of the full moon when resting on the rising hill at dusk *Or*—Omit a high seat of and add surpassing before beauty 16

Beng—ইন্দ্রনীল মণির ন্যায় নীলাভান শ্রীকৃষ্ণের সম্মুখে উচ্চ আসনে বসিয়া সেই ইন্দ্রজয় মুনি সন্ধ্যাকালে উদয়াচল আরূঢ় পূর্ণচন্দ্রের শোভা ধারণ করিলেন। ১৬।

Expl—See *Prak*

A B—Malli compares कंसकृष with सायम because as he says सायम् is dark and कंसकृत is also dark But the सायम् of the verse is the सायम् of a full moon night It cannot therefore be taken as dark The comparison is better taken as between कंसकृत् and उदयाद्रि both being dark The word शिला in महामहानीलशिलारुच seems to say distinctly that the hill is the उपमान। See *Charcha*

Malli—महामहेति। 'महत्या महानीलशिलया सिंहलद्वीपसम्भवन्द्रनीलो पलस्य 'रुचिरिव रुक् यस्य तस्य इत्युपमालङ्कार ["सिंहलस्याकरोद्भूता महानीलास्तु ता स्मृता" इति भगवत्गमस्त] 'कंसकृष हर' पुर अग्रे 'उच्चकै उन्नते विष्टर' आसन ["इत्यासनयोर्विष्टर " इति यत्नम्] निषदिवान् उपविष्टवान् ["भाषायां सदवसश्रुव " इति क्वसु] 'स' मुनि 'अभिमाय सायकालाभिमुखम [अत्ययो भावसमास । सायकालस्य कालपात् कृष्णोपमानत्वम्] शित आश्रित 'उदयाद्रि ' उदयाचलो येन तस्य 'चन्द्रमस अभिरामता शोभाम् 'अचचुरत्' चोरितवान् प्राप्तवान इत्यर्थ [चुरेर्लुङ् । "णिश्रि—" इति चङ्]। अन्यस्य अन्यधर्मसम्बन्धासम्भवात् चन्द्रमसोऽभिरामतामिव अभिरामताम् इत्यौपम्यपर्यवसानात् असम्भवद्वस्तुसम्बन्धरूपा निदर्शना भेद । स च उक्तोपमया अङ्गाङ्गिभावेन सङ्कीर्यते] ॥ १६ ॥

Notes on Malli.

1 म 1 y "चर्चा—" (*Charcha*). 2 The affix is कसु ... (*Charcha*) 3 The root चुर means 'to steal' ... "विधि—" (Sl 15) 4 चमत्व &c.—We have ... variety ... because it being im... the character of one should attach to another, we ... end with a comparison viz, lovelines *like* the ... of the moon and this is fused with the उपमा mentioned (in महामहानीलशिलाव) as बहु does with चद्रिन् ।

Sara—कृष्णस्य पुरो मुनिरसौ मायमुदयगिर पुरयन्त्मा इव रेजे ॥ १६ ॥

CHARCHA

1 महा &c —महानील is the name of the emerald grown in Ceylon (s e Malli सिहल &c) स चासौ शिला च महानीलशिला the stone Malamila कर्मधा—। महती महानीलशिला a huge emerald, कर्मधा—। तस्या रुक् ... महामहानीलशिलारुगिव रुक् यस्य, बहु—। तस्य। Qual कसकृष । (Malli) Or—महान् नील महानील deep blue colour कर्मधा—। स अस्ति यस्या इति महानील+अच् मत्वर्थे महानीला of a deep blue colour तादृशी शिला a stone of a deep blue colour i e an emerald, कर्मधा—। महती महानीलशिला &c. as *before* महत् becomes महा by "आन्महत समानाधिकरणजातीययो" The final बहु— is by "सप्तम्युपमान पूर्वस्य—" ante,

2 पुर —sl 12

3 निषेदिवान्—नि+सद+क्वसु—He that sat Qual म । The rule for क्वसु means—In ordinary language क्वसु is allowed after सद, वस and श्रु । But it is often seen with other roots also Comp "सदने तस्य पितुषो" after पत &c

4 कंसकृष—कस was a celebrated demon at Mathura whom कृष्ण killed कस चकर्ष इति कंस+कृष+क्विप् कर्मणि कसकृष he who dragged down कंस i e कृष्ण उपपदतत—। तस्य। पुरम् इत्यत्रसंयोगे षष्ठी—षष्ठ्यतसर्थ ।

5 विस्तर—विस्तीर्यते इति वि+स्तृ+अप् कर्मणि विस्तर or विस्तर the first means expanse (profusion) of words and the second

means आसन, here कुशासन because offered to a sage तस्मिन। विस्तार is got with घञ् कर्मणि and means 'width length as in पटस्य विस्तार। "अशब्दे किम ? विस्तरो वचसाम —*Vritti*

6 स्थित &c —स्था+इ+अच् भावे उदय rise उदयस्य अद्रि उदयाद्रि the rising hill, इतत्— । Here by लक्षणा the sky at the top of the उदयाद्रि। Comp —गङ्गाया घोषः उदयाद्रिरिति तत्सन्निहितनभःप्रदेशे लक्षणा। स्थितः उदयाद्रि अनेन, बहु—। तस्य। Qual चन्द्रमस The moon rises every day, so day after day it is स्थितोदयाद्रि This epithet is therefore vague The next word adds precision to it

7 अभिसायम्—सायम् अभि अभिलक्ष्य इति अभिसायम् towards evening, अव्ययी—(see अभिदेवकीसुतम Sl 15) Qual the क्रिया in स्थित। This presents a difficulty because सायम can hardly be called a लक्षण (indicator) of ऽमयक्रिया। An indicator is what *indicates*—a ज्ञापक of *something unknown* We may say सायम इति अभिसायम् at dusk विभक्त्यर्थे अव्ययी—। This fixes the idea in स्थितोदयाद्रे। स्थितोदयाद्रि चन्द्रमा —The rising moon What time? अभिसायम् At dusk Hence it is the full moon

8 उच्चकै —See ante Malli takes it as qualifying विष्टर। We have to suppose that the कुशासन was placed on a high pedestal It may be taken also to qualify अभिरामताम् उच्चकै अभिरामताम the surpassing beauty

9 अचूचुरत्—चुर+णिच्+लुङ् तिप्। For "णिश्रि—" see अभिन्ऱ्वीविशत् Sl 15

10 चन्द्रमस —चन्द्र is कपर। चन्द्र कपर मिमीत इति चन्द्र+मा+असि कर्तरि चन्द्रमस् the असि being taken as a डित प्रत्यय by the rule "चन्द्रे मो डित्"। Or मिमीते कालम् इति मा+असि कर्तरि मस् (बाहुलकात्) time keeper चन्द्रयासौ मास चन्द्रमस् the moon the time keeper तस्य।

11 अभिरामताम्—अभि समन्तात् रमन्ते मना अनेन अभिन् वा इति अभि+रम+घञ् करणे अधिकरणे वा अभिरामः charming तस्य भाव अभिरामता charm ताम। Obj of अचूचुरत्।

12 *Voice*—विष्टरेण तेन अभिरामता अचारि।

13 *Remark*—In sl 15 Hari get up and offers a seat to the sage. Sl 16 notices the sage just seated Now is the

.. to effe ... &c Hence sl 14 should be read after s1 ... of the ... &c is described in Sl 17 which ... as ... sl 14 should immediately precede sl 17

Narada duly hounoured

विधाय तस्यापचितिं प्रसेदुषः
प्रकाममप्रीयत यज्वनां प्रियः ।
ग्रहीतुमार्य्यान् परिचर्य्यया
मुहुर्महानुभावा हि नितान्तमर्थिनः ॥ १७ ॥

Prak—यज्वनां प्रियः प्रकामम् अप्रीयत [Hari the favourite of sacrificers was mightily pleased] When ?—प्रसेदुषः तस्य अपचितिं विधाय [The sage was pleased with his reception and Hari was delighted that his services proved so acceptable to the sage] Why did Hari care so much for the sage's satisfaction ?—मुहुः परिचर्यया आर्य्यान् ग्रहीतुं महानुभावाः नितान्तं हि अर्थिनः [The great are always anxious to secure the good will of the noble] 17

Prose—यज्वनां प्रियः (i e हरिः) प्रसेदुषः तस्य अपचितिं विधाय प्रकामम् अप्रीयत । महानुभावाः आर्य्यान् परिचर्य्यया मुहुः ग्रहीतुं नितान्तम् अर्थिनः हि ॥ १७ ॥

Eng—That delighter of sacrifcers was highly satisfied having rendered service unto him that was pleased The high minded are greatly desirous of winning over the noble at all times with attentions 17

Beng—সৎকারে মুনি প্রসন্ন হইলেন দেখিয়া যজ্ঞেশ্বর হরির পরম আনন্দ হইল। যেহেতু মহাপুরুষ সাধুগণকে পরিচর্য্যার দ্বারা বশীভূত করিতে অত্যন্ত আকাঙ্ক্ষী হইয়া থাকেন। ১৭ ॥

Expl See *Prak*

Malli—विधायेति । यज्वानो विधिना इष्टवन्तः ["यज्वा तु विधिनेष्टवान्" इत्यमरः । "सुयजो:—" इति यजिधातोः ङ्वनिप्] तेषां प्रियः हरिः प्रसेदुषः प्रसन्नस्य [सदः क्वसुरित्युक्तम्] 'तस्य' मुनेः अपचितिं पूजाम् ["पूजानमस्यापचितिः"

इत्यमर] 'विधाय' विशेषेण मनोवाक्कायकर्मभिस्तत्परतया कृत्वा 'प्रकामम्' अत्यथम् 'अप्रीयत' प्रीत अभवत [प्रीयतेर्दैवादिकात् कर्त्तरि लङ्[2]]। मुनिपूजाया प्रीतिहेतुत्वे अर्थान्तर न्यस्यति—'महानुभावा' महाशान 'आर्य्यान' पूज्यान 'परिचर्य्यया' मुहुर्य्दीतु' वशीकर्त्तुम [ग्रह अनिटि दीर्घ " इति इटो दीर्घ[3]] 'नितान्तम' अर्थिन' अभिलाषवन्त 'हि' भवन्ति [अर्थनम अर्थ अभिलाष'। स एषामस्तीति-मत्वर्थे इनि। न तु ठिनि "कृद् वेत्तद्धितवृत्तिर्गरीयसी" इति भाष्यात्[4] ॥ १७ ॥

Notes on Malli

1 The affix is ङ्निप् after the root by "सुयजो —"(*Char*)
2 Here there is लङ् after the दिवादि root प्री in the कर्त्तृवाच्य।
3 The इट् is lengthened by "ग्रह —" (*Charcha*) 4 We do not get ठिनि because the भाष्य says derivation by तद्धित prevails over one by कृत।

Sara—पूजया तथा मुनि प्रसन्नो बभूव तेन च इत्यपि प्रीतिजाता। आर्य्या प्रीयत्नामिति साधव' सदैव काङ्क्षन्ति ॥ १७ ॥

CHARCHA

1. विधाय—वि + धा + ल्यप् having rendered

2 अपचितिम—अप + चि + क्तिन भाव अपचिति worship ताम

3 प्रसेदुष —प्र + सद + क्वसु प्रसेदिवस् he who was pleased तस्य। Qual तस्य। This is the *past* The reference is to the time when अपचिति was rendered

4. प्रकामम्—अव्यय। Excessively Qual अप्रीयत। Comp "जातो ममाय विशद प्रकामम्"—*Sakuntala* Act IV

5 अप्रीयत—प्री + लङ् त। प्रीयत, पिप्रिय प्रेष्यते, अप्रेष्ट।

6 यज्वनाम्—इष्टवन्त इति यज + ङ्निप् भूत कर्त्तरि यज्वन् those who had sacrificed. तेषाम्। Mallis rule is "सुयजोर्ङ्निप्"—The roots सु and यज take ङ्निप् in the भूतकाल and कर्तृवाच्य।

7 ग्रहीतुम्—ग्रह + तुमुन् = ग्रह + इट् + तुमुन = ग्रहीतुम् to win over The इ becomes ई by the rule "ग्रह अनिटि"—इट् after ग्रह is lengthened but not in लिट्।

8 आर्य्यान्—अर्यन्ते इत्यन्ते आर्य्यन्ते इति ऋ + ण्यत् कर्मणि आर्य्या-

the noble मान् यत gives अर्य which means स्वामिन् master and वैश्य।

9 परिचर्य्या—परि+चर+श भावे स्त्रियाम् परिचर्या service. तया। ...या करण

10 महानुभावाः—भू+घञ् भावे भाव disposition अनुगत भाव अनुभाव ... tting disposition majesty, प्रादितत्—। "अनुभावः प्रभावे स्यात् स्थमर। महान् अनुभाव एषाम्, बव—। Qual. जना understood. Avoid अनु+भू+घञ् अनुभाव because the rule "श्रिणीभुवोऽनुपसर्गे" guides घञ् only when no उपसर्ग precedes, the above takes अप् giving अनुभव।

11 नितान्तम्—नि+तम+क्त कर्तरि नितान्त excessive. तत् यथा तथा। Qual the क्रिया is अर्थिन। There is a क्रिया in अर्थिन (see next)

12 अर्थिन—अर्थ+घञ् भावे अर्थ longing स अस्ति एषाम् इति अर्थ+इनि मत्वर्थ अर्थिन desirous Malli avoids the derivation अर्थयन्ते इति अर्थिन with the कृत् affix णिनि because, as he says, the ग्रन्थ prefers a तद्धित affix in such cases The reason is in the arrangement of the अष्टाध्यायी we have कृत् in the third chapter and then follows तद्धित। The latter being subsequent to the former, prevails when there is scope for both Here णिनि gives अर्थिन् and so also does "अर्थाच्चासन्निहिते"। The latter guides a तद्धित and prevails over the former. If however, कृत् is allowed, नितान्तम् is easily explained, for नितान्तम् अर्थिन then means नितान्त यथा तथा अर्थयन्ते which is quite legitimate With a तद्धित we say नितान्तम् अर्थिन = अर्थः एषां नितान्त यथा तथा अस्ति। Either way नितान्तम् is a क्रियाविशेषण।

13 *Voice*— प्रियेण महानुभावैः अर्थिभिः (भूयते)।

18 Hari receives holy waters from Narada

अशेषतीर्थोपहृताः कमण्डलोर्निधाय पाणावृषिणाभ्युदीरिताः।
अघौघविध्वंसविधौ पटीयसीर्नतेन मूर्ध्ना हरिरग्रहीदपः॥ १८ ॥

Prak—नतेन मूर्ध्ना हरिः अपः अग्रहीत् [Hari lowered his head and on it took the water] Which water?—ऋषिणा अभ्युदीरिताः अपः [The water which the sage cast towards him] Where did the

sage get the water ?—कमण्डलौ पाणौ निधाय स यथाचम्दीरितं [The sage took the water out of h s *kamand ilu*] Why d d Har ac cept the water ?—अघौघविघ्नसविधं पवीयसीं अपः [It was no ord nary water but very efficacious in remo ing s n] How was that ?—अनन्ततीर्थोपहृता अपः [The sage in h s roam ngs all over the three worlds had collected in h s Kamandalu waters f om the count less holy plac s he had v s ted Hence the r effi acy] 18

Prose—अनन्ततीर्थोपहृता कमण्डलौ पाणौ निधाय ऋषिणा अभ्यन्तीरिता अघौघविघ्नसविधौ पवीयसी अपः हरि नतेन मूर्ध्ना अग्रहीत् ॥ १८ ॥

Eng —W th head lowered Har accepted the water col lected at endless sacred places and spr nkled at h m by the sage af er it was pl ced on h s hand from h s p tcher hence potent at the wo k of the removal of a mult tude of s n 18

Beng—হরির ক নেত্রে নানা তীর্থের জল ছিল মিনি উপ হইতে পাত্রে করিয়া কিছু ক হা তাঁর প্রতি প্রক্ষেপ করিলেন হরি অবনত মস্তকে গ্রহণ করিলেন ॥ ১৮ ॥

Expl —The sage in h s roan ngs all o er the three worlds had collected n his *Kamandal* waters from the countless holy places v s ted by h m Ti s water consequently was very efficac ous in removing s n Some of t l e spr nkled on Har and Hari felt grat fed 18

Malli —अथेति। अनन्ताभ्यः तीर्थेभ्य उपहृता आहृता तथा 'कमण्डलौ उन्कपात्रे पाणौ निधाय' न्यस्य पाणौ निधाय इत्यत्र [क्रियान्तराचितक्रियापदत्वा कमण्डलोरपदानत्वम् । "कमण्डलुः कुण्डी" इत्यमरः] ऋषिणा अभ्यन्तीरिता ऋषिणा अतएव अघौघानां पापसमूहानां विघ्नसविधौ विनाशकरस्य 'पवीयसीं समर्थतरा [पवशब्दात् इयसुनि "उगितश्च" इति ङीप] अपः जलानि हरि नतेन मूर्ध्ना अग्रहीत' स्वीकृतवान् [ग्रहणे ङ] ॥ १८ ॥

Notes on Malli

1 क्रियान्तर &c —The अपादानता of कमण्डलु is w th respect to

the क्रिय (उद्धरण क्रिया) that is implied by another क्रिया (निधान क्रिय) 2 ईयसुन् s attached to पटु and then ङीप comes in 1 v उरितश (*Charcha*

Sira—पुण्यान कमण्डलुकेन मुनिना अभ्युदितो हरिं भाग्यमेन विपाप मन ॥ १८ ॥

CHARCHA

1 अघाघ &c —शिष+घञ् कर्मणि शव remainder अविशिष्यमाणम् शेषम् एवाम् अशयानि वन—। तीर्थ a holy s te उप+ह+क्त कर्मणि उपहृत fetched अशेषाणि तीर्थानि कर्मधा—। तैश्च उपहृतानि, सुप्सुपा। ता। Qual अप The वन—is by the Varttika "नञोऽस्त्यर्थानाम्—"

2 कमण्डलौ —अपादाने ७मी। अपादान of उद्धरणक्रिया understood (see Malli). Removal from the कमण्डलु is implied by निधाय (see Malli) Placed in the hand suggests that it had been removed fr m the कमण्डलु।

3 निधाय—नि+धा+ल्यप् having been placed

4 अभ्युदीरित—अभि+उद्+ईर+णिच् स्वार्थे+क्त कर्मणि Jerked at ता। Qual अप।

5 अघौघ &c —अघ sin ओघ multitude वि+ध्वन्स+घञ् भावे विध्वंस removal वि+धा+कि भाव विधि act अघानाम् ओघ a multitude of s ns ६तत्—। तस्य विध्वंस removal of a multitude of sins ६तत्—। तस्य विधि or स एव विधि, act of removing &c ६तत्—or कर्मधा—। तस्मिन्। अधि ७मी।

6 पटीयसी—पटु efficacious अतिशयेन पटव or पट्व्य इति पटु or पट्वी+ईयसुन्+ङीप स्त्रियाम् पटीयसा very efficacious ता। Qual अप। Here the comparisons, as implied by ईयसुन् is with other holy waters and is *mental* (बौद्ध अतिशायनिक)।

7 नतेन—नम+क्त कर्तरि low तन। Qual मूर्ध्ना। The head was lowered in the act of obeisance it was then that the sage jerked out his handful of holy waters

8 मूर्ध्ना—३या करणे।

9 अगृहीत—ग्रह + क्त इति गृह्णाति गृह्णाति, जग्राह जगृहे अग्रहीत् अग्रहीष्ट, ग्रहीष्यति त।

10 अप —अप् water ता Always feminine plural अप सुमनसो वर्षा अप्सरसमिकता सम पल स्त्रियां बहुल स्वरकालउत्तरपदम ॥"

11 *Voice*— अगृहीत्वा आप हरिणा अगृहीयत or अप हियत

19 *Sage's seat surpasses Sumeru's peak*

स काञ्चने यत्र मुनेरनुज्ञया नवाम्बुदश्यामतनुर्न्यविक्षत ।
निगाय जम्बूजनितश्रियः श्रियं सुमेरुशृङ्गस्य तदा तदासनम् ॥१८

Prak—तदा तत् आसनं सुमेरुशृङ्गस्य श्रियं जिगाय [At the time the seat surpassed the beauty of the peak of Sumeru] Which seat ?—यत्र सः मुनेः अनुज्ञया न्यविक्षत [The seat on which he sat at the sage's request] What happened to enhance the beauty of the seat then ?—नवाम्बुदश्यामतनुः सः काञ्चने (आसने) न्यविक्षत [Personally Hari was dark as a new cloud —the seat again was golden Hence the beauty] But the Sumeru is golden throughout without a dark speck—जम्बूजनितश्रियः सुमेरुशृङ्गस्य श्रियं जिगाय [That is true but you forget that there is a huge Jambu tree on the peak of the Sumeru bearing an unfailing crop of dark berries The tree always looks dark with its load The dark tree on the golden peak and Hari on the golden seat looked alike]

Prose—नवाम्बुदश्यामतनुः सः मुनेः अनुज्ञया काञ्चने यत्र (आसने) न्यविक्षत तत् आसनं तदा जम्बूजनितश्रियः सुमेरुशृङ्गस्य श्रियं जिगाय ॥ १८ ॥

Eng—At the time the golden seat on which he of a frame dark like a fresh cloud sat at the command of the sage surpassed the beauty of the peak of the sumeru to which charm is lent by Jambu berries 19

Ben—মুনির অনুমতি ইতি নবজলধর শ্যামবর্ণ কাঞ্চন ঐশ্বর্যময় বসিলেন। তাঁহার সেই নব মেঘবর্ণ সুবর্ণ আসন অতএব সেই অধিক চমৎকার সুমেরু শৃঙ্গ যেন শো- হইল তখন সেতো ... অধিক হইল ॥ ১৯ ॥

Expl—At the command of the sage Hari sat on a golden

wa e seat then surpassed the beauty of j k S m ru w l ts crest of the fin ous *Jambu* e n a , crop of dark berries 19

19 —म क धनेति नव न्त त्यामतनु स हरि मुनी अनुमया काञ्चन क पर्वतिक र वर्वरिक अपायाय¹] यत आसने अविश्त उपविष्टवान् [निपुर्ण विन्यर्दि न म स्थानेव म। "शन उपधा निट कः"²] तनु आसन न ६ ५ पदयमसमये जल नीलफलविश्व ["जम्ब अभिधवा च राजन्य, महाफला" इत्यभिधानात् (१)] तथा अमिता गौ धन तत् तयोःकप्य [भावितपक्तव न पस पद्य यात तुमभाव³] सुमेरुशृङ्गस्य श्रियं शिखायाः अभिभूतवत् दधाय [सनृलि ति इति कुलम् उपमाऽनुप्रासौ सहृष्टि⁴] । १९ ।

Notes on Malli

1 The fi s मत mplying a tra f r n n (विहार)। 2 He y the le "नेविश" we have आधनय er विय proceded by नि a d les का by "शन—" (*Cha chi*) 3 The word (कच अनिलद्वि) le g भावितपुक्त (*Charcha* we l se here पुष्पाद wl ch ; o al Hence no युम (*Charcha*) 4 We have न in place of झ l y "सन्—" (*Charcha*) 5 Here is nter n ngl ng of उपमा and अनुप्रास।

Sara—मुनिना आसनी हरि सुवर्णासन असे । तत्र मन नेन नवर्दघयासीन थांक न जम्बृ फलैव स्रुतसवर्ण सुमेरुशृङ्गं काम्या अतिशिश्य । १९ ।

CHARCHA

1 काञ्चने—काञ्चन gold काञ्चनस्य विकारः इति काञ्चन + अण् काञ्चनम् golden तस्मिन्। *Qual* यत (*i e* आसने)।

2 अनुज्ञय —अनु + ज्ञा + अङ् भाव अनुज्ञ command इया। हेतौ इया। Out of repect to the sage Ha kept a l ng after the sage had been seated and then the age co mand d l m to s t down

3 नव &c —अम्बु ददाति इति अम्बु + दा + क कर्मणि अम्बु — cloud नवः अम्बुदः fresh cloud नवमेघ— स इव श्यामा उपमानकर्मधा—।

नवाम्बुदश्यामा तनु यस्य वहु— । Qual स । A *fresh* cloud is a *dark* cloud, hence the qualifying epithet नव ।

4 न्यविक्षत—नि + विश + लुङ् त । विशति, विवेश वेक्ष्यति, न्यविक्षत By the rule "नेर्विशः" विश takes the आत्मनेपद when preceded by the prefix नि । चिल is replaced by क्स in the case of an अनिट् root ending in श ष स ह and having इ उ ऋ in the pen ulti mate (See "शल—", Malli विश ends in श and has इ for उपधा । Hence नि + विश् + त = नि + अ + विश + क्स + त = न्यविश स त = न्यविक्षत ।

5 जिगाय—जि + लिट् + णल । जयति जेष्यति अजैषीत् । By the rule सन्लिटोर्जेः" the ज becomes ग with सन and also in लिट् ।

6 जम्बू &c —जम्बू (fem) is our কালজাম । It may stand here either for the tree or for its fruit thenजम्ब्वा फलम् इति जम्बू + अञ् । The अञ् disappears by the ru e "लुप् च" । The result is जम्बू in the feminine It is not neuter because the rule "लुपि युक्तवत् व्यक्तिवचने requires the final word to have the gender and number of the original which is here जम्बू in the femi nine जन + णिच् + क्त कर्मणि जनिता caused जम्ब्वा जनिता जम्बूजनिता इतत्— । ताभ्यो यो यस्य जम्बूजनितस्रि, वहु— । तस्य । Qual. सुमस्यूहस्य । The प्रतिपदिक here has स्रि with a short vowel because it qualifies सुमस्यूह which is neuter, and then "ह्रस्वो नपुंसके प्रातिपदिकस्य" shortens the vowel Another point to note is—why not जम्बूजनितस्रिय like वरिस ? Malli answers that the word is one that may be app ied to males fe nales &c equally well (भाषितपुंस्क) । Such words are optionally treated as masculi e in विभक्ति from तृतीया onwards by the rule "तृतीयादिषु भाषितपुंस्कं पुंवत् गालवस्य" । Hence जम्बूजनितस्रिय if taken as पुंवत्, otherwise जम्बूजनितस्रिय । The fruit जम्बू here is in the s ngular as it stands for the जाति । Note that the rule "जम्ब्वा वा" allows अण् optionally which does not disappear, and also अञ् which disappears not by लुप् but by लुक् "फले लुक्"— । P 4 3. 163) अण् gives जाम्बव फलम् and अञ्लुक् yields जम्बु फलम् with a short उ because the rule "लुपि युक्तवत्—" no longer applies, so the final word cannot be feminine like the original, but neuter as a

विशयम । फल there fore the vowel is shortened by "ह्रस्वो नपुंसके—".

सुमेरु १८—सुमेरु the golden mountain which is the residence of the gods तस्य मूर्द्धन् (तत—) । तस्य । The Puranas say there is a Jambu tree at the top of the Sumeru which lends its name to जम्बुद्वीप । This tree is always blue because always in fruit

आसनम्—आस्यते अस्मिन् इति आस् + ल्युट् अधिकरणे । Seat

Voice— तनुना तत अवधि (भावे) तेन आसनेन शौरि श्रियं ।

20 *Hari described*

स तप्तकार्त्तस्वरभास्वराम्बर,

कठोरताराधिपलाञ्छनच्छवि, ।

विदिद्युते वाडवजातवेदस,

शिखाभिराश्लिष्ट इवाम्भसां निधि ॥ २० ॥

Prak—स अम्भसां निधि इव विदिद्युते [The Lord appeared like the ocean] How so?—वाडवजातवेदस, शिखाभि, आश्लिष्ट अम्भसां निधिरिव [He looked like the sea enveloped in the flames of the Badava fire] How was that?—तप्तकार्त्तस्वरभास्वराम्बर स [He was clad in clothes that glittered like liquid gold which resembled the lambent flames of the Badava fire] But where is the resemblance with the sea?—कठोरताराधिपलाञ्छनच्छवि स [Personally he was dark like the stain in a full moon, so bore the complexion of the blue ocean] 20

Prose—तप्तकार्त्तस्वरभास्वराम्बर' कठोरताराधिपलाञ्छनच्छवि' स वाडवजातवेदस शिखाभि आश्लिष्ट अम्भसां निधि इव विदिद्युत ॥ २० ॥

Eng—He with a garment glittering like heated (melted) gold and of a complexion as that of the stain in a full moon, shone like the receptable of waters (sea) clasped by the flames of the Badava fire. 20

Beng—হরির বুদ্ধি পূর্ণচন্দ্রের কলঙ্কের ন্যায় কৃষ্ণবর্ণ ও তাঁহার পরিধানে তপ্ত স্বর্ণ বি

স্ফুরৎ উজ্জ্বল পীত বস্ত্র ইন্দ্র ও শ্যা ক বাড়বানলের শিখায় আলিঙ্গিত সমুদ্রের ন্যায় দেখা যাইতেছিল। ২০

Expl—Dark in person and clad in clothes that glittered like liquid gold Hari bore the appearance of the blue ocean clasped by the lambent flames of the adava fire 20

Malli—स तत ति तप्त पुष्पाल्मशोधित कार्तस्वर सुवर्णम [तप्त कार्तस्वर न्यवतुदस्षेपदाभ्भियम" इत्यमर] तन्त् भास्वर मौघ्यमानम अम्बर यम स पीताम्बर इत्यय करोरतराधिपम पूर्णन्दा लाञ्छनस इविरिव इवि' स्य म [इति उपमानपूर्वपदो बहुव्रीहि उत्तरपदलोपश] 'स हरि 'बाडव नालवदस' बाडवाग्र 'शिखाभि' ज्वालाभि' 'आश्लिष्ट व्याप्त 'अम्बुना निधिरिव समुद्र इव 'विदिद्युत' बभा ॥ २० ॥

Sara—नवनील पीताम्बरो हरि बाडवानलपरीत सागर इव बभौ। २०।

CHARCHA

1 तप्त &c—तप+क्त कर्मणि तप्त heated le ted कार्तस्वर o d The derivation is uncer a n Bhanuji says—"कृतस्वर चाकरविशेष भवम्। अण्।" He also suggests an alternat ve—"कृता पतित स्वरा यत्र स कृतस्वर ։ learned Brahman तत्र स्थिम ध्वनि स्वर्णम्"। भास+ वरच् कर्तरि भास्वर bright अम्बर robe तप्त कार्तस्वरम्, कर्मधा—। तप्ति भास्वरम उपमानकर्मधा— तादृशम अम्बरम यस्य बहु—। Qual स। The rule for उपमानकर्मध—is "उपमान नि सामान्यवचन"।

2 करोर &c—करोर full Comp "करोरीकृतौ द्विरद", "करोरतरा वतकचलकच" &c तारा a zod cal star supposed to be a daughter of दक्ष। लाञ्छन stain इवि complexion अधिपति इति अधि+पा+ क कर्मणि अधप lord तारानाम् अधिप the lord of the stars, *i e*, the moon, ६तत्—। The principal zodiacal stars are अश्विनी, भरणी, कृत्तिका, रोहिणी &c — in all These are regarded as wives of the moon करोर तराधिप, कर्मधा—। तस्य लाञ्छन ६तत्—। तस्य इवि, ६तत—। सा इव इविरस्य, बहु—। Qual स। The बहु—s by "सप्तम्युपमानपूर्व"स—" (an e)

3 विदिद्युते—वि+द्युत+लिट् ए। शातन दिद्युत शातिद्यत व्यप िलट—अद्युतत।

4 ... —वडव ... । वडवायां भव इति वड़वा+अण वाड़व ... तत्र+क कर्म र जात born ... that which exists in everything ... h ... a ... con p ... "वारवराणां ..." ... । ... तत्र ... n o ... d ... into the sea ... sun through the mouth of a gigan ... "... वाड़वा वड़वाग्नि" ... Cu ... Mah bhar ta

5 ... —... + ... + क ... embraced. Qual ... निधि ...

6 निधि —नि+धा+कि अधिकरण receptacle

... — ... निधिना ...

8 ... ark—The propriety of the compa son is ques... ... H m s clothed ... yellow the sea is n t clothed n ... he

The r u ion

रथाङ्गपाण पटलेन रोचिषामृषित्विष संवलिता विरेजिरे ।
चलत्पलाशान्तरगोचरास्तरोस्तुषारमूर्तेरिव नक्तमंशव ॥ २१ ॥

Prak—ऋषित्विष नक्तं तुषारमूर्ते अंशव इव विरेजिरे [The glow of the sage's person appeared like moon-beams at night] That is but natural in a white person—कथं चलत्पलाशान्तरगोचरा अंशव इव [Not like ordinary moon beams but like those that enter the dark interior of a tree shrouded in its thick foliage when a few leaves here and there are pushed aside by the breeze] How was that?—रथाङ्गपाणे रोचिषां पटलेन संवलित ऋषित्विष [The lustre of Hari was dark like the interior of the tree mentioned above, and when the white lustre of the sage got blended with that of Hari the resemblance as above was complete]

Prose—रथाङ्गपाणे रोचिषां पटलेन संवलिता ऋषित्विष नक्तं तरोः चलत्पलाशान्तरगोचरा तुषारमूर्ते अंशव इव विरेजिरे ॥ २१ ॥

En —The lustre o the sa_e blended w th the n a s of l_ht from the discus armed K l n appeared l ke the bean s of the snow complex oned moon at n ht lod ed n the openings between the mov ng leaves of a tree 1

P n —মে শাহ রা ভ ত মন শত্রে যাবৃক রব পত্রহ ন পথান সেশান ব বৃক্ষে দ রা দিন তাহার মধ্যে প্রবিষ্ট চন্দ্রকিরণের মেঘন সো । হর ক্ষবির উল আসা চক্রপাণির নৌ বামন্দ্র রশ্মি মিল হইয় যেমন শোভ পা ল । ২

Expl —Haris glow w s d rk l k the nter or f a tree shrouded n its th ck fol a_e n a n o n l t n_ht The wh te glow of the sa_e got blended v th that of Har and appeared l ke moon beams that get ins de the tree when s leaves are agitated by the breeze 21

N B —The s m le is a poor one When two colours are blend d the result s o e un for n colou Th n xt verse is bas d upon th s f ct

Malli —रथाङ्गपाणिरिति 'रथाङ्ग चक्र 'पाणौ यस्य तस्य हर ["प्रहरणा र्थेभ्य पर निष्ठासप्तम्यौ भवत" इति पाणे परनिपात '] राचिषा छवीना पटलन' समूहेन 'मश्रनित' मिश्रिता 'स्फुटितेव नक्त रात्रौ [मत्वन्तर्थे द्वितीयम] तनौ चलता चलनशानां पत्राणाम् 'अन्तराणि विवराणि गोचर आस्पदं यस्य स 'तुषारा मूर्ति ' यस्य तस्य इन्दो 'आतप इव विरेजिरे चकाशिरे ॥ २१ ॥

Notes on Malli

1 The word पाणि s f nal by "प्रहरणा—" (*Charcha*)

Sara—धवल द्युतिधाम तस्य कृष्णन हरितमसा मिश्रितमभूत् । तत्र च तत् निशि पत्र चामत्तरागत द्वयस्य चल प्रवत तिमिरेण युक्त इन्दुकिरण इव ददृश ॥२१॥

CHARCHA

1 रथ &c —रथस्य अङ्गम् a part of a chariot इतन्— । The axle, the wheel &c. are all par s of a chariot Lu here it stands for the *wheel* चक्र । By transference of ep thets चक्र is an iron 14
d sc sharpened at the rim wh ch is a form d bl weapon of

offence स्व इ यस्यो यस्य बहु—। This is a name of Hari whose prin (i w a) o t is the चक्र named सुदर्शन। तस्य। Mallinatha's rule "प्रहरण ग्रस्य" means that in a बहुव्रीहि, a प्रथमान्त word and a सप्तम्यन्त word follows one meaning a weapon. Here रथाङ्ग is a weapon s दर्शनी which is सप्तम्यन्त is placed after it. Usually, however क्त and सप्तम्यन्त words lead in a बहु—। Thus सुधि क म यस्य सुधकाम, प्रित इयादि यस्य मिलोदयादि (Sl 10 ante), &c

2 दन्तन—सदार्थे वर्तीया।

3 रीचयाम् रुचिम् lustre तेजम्। तासाम्।

4 कवि &c —त्विट् lustre तजम्। त्वष त्विष इतत्—। Nom to विरेजिरे।

5 सवलिता —सम्+बल्+क्त कर्मणि blended. Qual छविलिय।

6 विरेजिर—वि+राज+लिट् इर। राजति ते, रराज रेजे, राजिष्यति ते, अराजत् घर जिट।

7 चलत् &c —चल+शतृ चलत् shaking, moving चयत्। पलाश leaf चकार interval गाव इन्द्रियाणि चरन्ति यस्मिन इति गो+चर+घ अधिकरणे निपातनात् गोचर range (of the senses), उपपदतत्—। चलन्ति पलाशानि कर्मध—। तदाम् चन्तराणि, इतत्—। चलत्पलाशान्तराणि गोचर यदाम् बहु—। Qual. यगत। Here गोचार is expected with घञ् by the rule "हलश्च"। Hence we have निपातन in the rule "गोचर सञ्चर वह व्रजव्यज आपण निगमाश्च"।

8 तुषार &c —तुषार cool "तुषार शीतल शीत" इत्यमर। मूर्च्छनमा इति मूर्च्छ+क्तिन् करणे मूर्ति body तुषारा मूर्तिरस्य cool bodied i e, the moon बहु—। Or तुषार snow "तुषारस्तुहिनहिमम्" इत्यमर। तुषारस्य मूर्ति the appearance of snow, इतत्—। सा इव मूर्तिरस्य बहु—। तस्य। The idea is vague in the first exposition मैवं यहाँ।

9 नक्तम्— An अव्यय in the sense of सत्रौ।

10 Voice— संवलितानि छविलिगुभि गोचरे यशुभि इर विरजे।

22 They appeared as of one colour

प्रफुल्लतापिच्छनिभैरभीषुभिः शुभैश्च सप्तच्छदपांशुपाण्डुभिः।
परस्परेण च्छुरितामलच्छवी तदेकवर्णाविव तौ बभूवतुः॥ २२॥

Prak—तदा तौ एकवर्णौ इव बभूवतुः [At the time the sage and Hari seemed to be of the same complexion] How so ?—परस्परेण च्छुरितामलच्छवी तौ [They were tinged by each other and so appeared to be of the same complexion] What shade of colour did they show when tinged ?—प्रफुल्लतापिञ्छनिभैः शुभैः अभीषुभिः (च्छुरिता मुनेश्छविः) [The sage was white the rays from Hari got blended with it and the result was that the sage looked neither white nor dark but a mixture of the two] How did Hari fare ?—सतच्छदपांशुपाण्डुभिः शुभैः अभीषुभिः (च्छुरिता हरेश्छविः) [The dark body of Hari was suffused over with the white rays from the sage and he too looked of the same colour as the sage] ²²

Prose—प्रफुल्लतापिञ्छनिभैः सप्तच्छदपांशुपाण्डुभिः च शुभैः अभीषुभिः परस्परेण च्छुरितामलच्छवी तौ तदा एकवर्णौ इव बभूवतुः ॥ २२ ॥

Eng—At the time the two appeared as of the same complexion having their spotless figures tinged by each other with pure beams like full blown *Tamala* flowers and white like the pollens of the Saptacchada flower ²²

Beng—তাঁহারা পরস্পর পরস্পরের দেহ প্রফুল্ল তমাল পুষ্পের ন্যায় নীল ও সপ্তচ্ছদের পরাগের ন্যায় শুভ্র রশ্মি দ্বারা রঞ্জিত করিলেন, তাহাতে উভয়ের যেন একবর্ণ হইয়া পড়িল। ২২।

Malli—प्रफुल्लेति। प्रफुल्लमिति 'प्रफल्ल विकसितम् [फल्ल विकसने इति धातोः पचाद्यच्। फल्लनिष्ठायाम् "अनुपसर्गात् फुल्लक्षीबकृशोल्लाघाः" इति निपातनात् 'प्रफुल्लम्' इत्येव इति क्षीरस्वामी¹] 'तापिञ्छः' तमालस्य पुष्पं तापिञ्छम् ['फले लुक्' इति तद्धितलुक्। "क्लीबे प्रधाने सत्त्वं" इति नपुंसकत्वम्²। "कालस्कन्धस्तमालः स्यात् तापिञ्छोऽपि" इत्यमरः]। तेन सदृशैः 'प्रफुल्लतापिञ्छनिभैः' [निभसङ्काशसन्निकाशे तत्पुरुषे विग्रहः। अतएव "स्युरुत्तरपदे त्वमी। निभसङ्काश-नीकाशप्रतीकाशोपमादयः॥" इत्यमरः³] सप्त छदाः पत्राणि पर्वसु यस्य इति 'सप्तच्छदः' इत्यनेन ["सप्तपर्णो विशालत्वक् शारदो विषमच्छदः" इत्यमरः। "संख्यापूर्वस्य हिरिविधं वीप्सायामव समपदादिवत्" इत्यादि भाष्ये⁴। तस्य तापिञ्छ

वत्]। तस्य पुष्पाणि प्रफुल्लानि तेषां पांशुवत् (१) पांशुभिः शुभ्रैः अभीषुभिः अंशुभिः,रश्मिभिः ["अभीषुः प्रग्रहे रश्मौ" इति शाश्वतः] 'परस्परेण छुरित' रूषित श्यामलं कृत्वा अन्योन्यकान्ती यथा तौ [कस्कादीनाम् (३) अवयवावयविभावात् भेदनिर्देशः] तौ हरिनारदौ सदा एकवर्णौ इव बभूवतुः [उभयप्रभामेलनेन तयोरपि सवर्णभावो गङ्गायमुनासङ्गम इव स्फटिकेन्द्रनीलमणिप्रभामेलन इव कश्चित् एको वर्णः प्रादुरभूत्। तन्निमित्तं चायम् अनयोरेकवर्णत्वोत्प्रेक्षा'] ॥२२॥

Notes on Malli

1 फुल्ल &c —This ends with अच of the पचादि class after फुल्ल to open Kshirasvamin says that by the rule "अनुप—", फल with निष्ठा added must give प्रफुल्त (*Char*) 2 Here the तद्धित is elided by the rule "फले लुक्" (*Char*) It is neuter because "द्विहीन—" (all words signifying *produce* (fruits, flower &c) are in the neuter) 3 The विग्रह does not contain all the constituents of the समास (अस्वपदविग्रह)। Hence it is that अमर says "कस्कर—" (*Char*) 4 A numeral when compounded may imply वीप्सा as in सप्तपर्ण so says the भाष्य। 5. The शाश्वत says अभीषु means प्रग्रह reins and रश्मि rays 6 हरि and अभीषु are treated as अवयव and अवयविन् hence spoken of as different 7 उभय &c —By the mingling of the two tints a single shade like that got by the mingling of the lustre of crystal and sapphire appeared as both as at the confluence of the Ganges and the Jumna And to that is due the surmise (उत्प्रेक्षा) of their having the same shade

Sara—श्यामता हरेः धवलता च कर्णे इति रागद्वयस्य उभयत्र संक्रमात् द्वावपि हरिनारदौ सवर्णौ जातौ ॥ २२ ॥

CHARCHA

1 प्रफुल्ल &c —प्रफुल्लति विकसति इति प्र + फुल्ल + अच कर्तरि प्रफुल्लम् full blown तापिञ्छ is तमाल masc when meaning the tree But तापिञ्छस्य विकारः पुष्पम् इति तापिञ्छ + अण तापिञ्छम् Tamala flowers प्रफुल्लं तापिञ्छम् कर्मधा—। प्रफुल्लतापिञ्छेन सदृशः इत्यत्र प्रफुल्लतापिञ्छनिभ"

looking like full blown Tamala flower a रतत—of प्रफुल्लतापिच्छ and निभ of the नित्यसमास class है। Qual. कमीयुभि। Malli here notes the following peculiarities —(a) Why not derive प्रफुल्ल from फल to open (ञिफला विशरणे) with the affix क्त? The answer is फल+क्त=फुल्ल no doubt but if an उपसर्ग say प्र precedes then त will not change into ल and the form will be प्रफुल्त The rule is "अनुपसर्गात् फुल्लक्षीबकृशोल्लाघाः" which distinctly says that फुल्ल, क्षीब, कृश उल्लाघ are allowed with क्त *only when no उपसर्ग precedes* So with प्र we shall have प्रफुल्त प्रक्षीबित प्रकृशित प्रोल्लाघित। (b) Why is the Tamala flower तापिच्छम् and not तापिच्छ? Answer—The disappearance of अण is by लुक् *not* लुप्। If it were the latter, the form would indeed be तापिच्छ for the flower, because the word to which अण् is attached is masculine (see under जम्बू, sl 19) In the case of लुक् there is no such restriction and we have the neuter by "क्लीबलिङ्गम्—" (Malli) The लुक् is by the Varttika "पुष्पमूलेषु बहुलम्"—In the case of पुष्प which is a विकार and मूल which is an अवयव there is irregularity *i e* sometimes the अण् is retained sometimes it disappears by लुप sometimes again by लुक्। The present is an instance of लुक् Malli's "फले लुक्" is a little misleading having no direct application to our case, it merely introduces the लुक्प्रकरण। (c) Why is प्रफुल्लतापिच्छनिभ a नित्यसमास? *Ans*—Because we cannot give a वाक्य containing निभ in the sense of सदृश। प्रफुल्लतापिच्छस्य निभः does not mean प्रफुल्लतापिच्छ न सदृश। This is obvious from अमर where we find "स्युरुत्तरपदे—" *i e*, निभ सङ्काश &c mean तुल्य *only when they are final in a compound* No वाक्य being possible the समास cannot be dissolved *i e* it is a नित्यसमास। "नित्यः समासो नित्यसमासः यस्य विग्रहो नास्ति"—*Bhashya*

२ कमीयुभि—कमीयु rays है। क़ न of the क्विप in सन्दिभ। The comparison of अंशु with तापिच्छ is not a happy one The poet means अंशु was like the *lustre* of तापिच्छ not like the तापिच्छ itself.

3 शुभ—शोभते इति शुभ+क कर्तरि शुभा beautiful *e t* Qual. कमीयुभि।

4 सप्तच्छद —सप्त सप्त छदा यस्य सप्तच्छद, बहु—। सप्तच्छदस्य विकारः प्रथम इति सप्तच्छद + अण् साप्तच्छदम् flower of the Saptacchada. See ... पिनश। पाग्। ... then पराग सप्तच्छदस्य पांग, तत्—। स इव पाक ... न कमध — तै। Qual अभीषुभि। Here सप्तन् in the बहु — ... altogether i. e., it is not that the entire tre ... seven leaves only but seven in every stalk of it H ... s वीप्सा। The वीप्सा is not conveyed by the वाक्य, ... if we say सप्तछद यस्य the meaning will be that the tree has seven leaves in all But if we compound and say सप्तच्छद the sense will be that every stalk has seven leaves In other words there वीप्सा in the compound (वृत्तिविषये) but no वीप्सा in the विग्रह। The Bhashya notices this peculiarity (see Malli सप्त पर्णस्य &c) The उपमानकर्मधा— is by "उपमानानि—" (ante)

5 परस्परेण—पर is a सर्वनाम। परेण अभीषुभि दुरिता = tinged with beams by the other, but परस्परेण अभीषुभि दुरिता = tinged with beams by *each* other. Thus this implies reciprocity (कर्मव्यतिहार)। Now comes in the varttika "कर्मव्यतिहारे सर्वनाम्नो द्वे वाच्ये समासवच्च बहुलम्"—A सर्वनाम is duplicated when reciprocity is implied and the whole is irregularly treated as a compound Hence we get परेण परेण अभीषुभि दुरिता। The commentators say "अन्यपरयोर्न समासवत्"—अन्य and पर when duplicated are not treated as compounded So परेण परेण is not a compound Another Varttika now operates—"असमासवद्भावे पूर्वपदस्थस्य सुप सुर्वक्तव्य"—When not treated as a compound the सुप् in the first half of the double becomes सु (Nom sing) Hence परम् परेण अभीषुभि दुरिता। Lastly परस्परेण अभीषुभि दुरिता। We do not get परःपरेण because this occurs in the कस्कादि list and just like कस्क it does no change its स into विसर्ग।

6 दुरित—दुर + आ कमणि दुरित tinged अविद्यमान मल यस्य स अमलो spotless बहु—। दुरिते अमले इव यो ययो विप... ...ल तौ। Here spotlessness attaches to each of the two figures Krishna was spotless blue and Narada spotless white But

presently each tinged the others figure The बहु—in कमन is by नञोऽस्त्यर्थानाम् बहुव्रीहिः उत्तरपदलोपो वक्तव्यः—" (ante)

7 एकवर्णौ—एक वर्णः ययोः तौ—

8 बभूवतुः—भू + लिट् अतुस्। They were transformed because tinged by each other Of course the new colour was neither dark nor white

9 *Voice* — हरिणा ताभ्याम् एकवर्णाभ्याम् बभूवे।

23 Hari's unbounded joy

युगान्तकालप्रतिसंहृतात्मनो जगन्ति यस्यां सविकासमासत ।
तनौ ममुस्तत्र न कैटभद्विषस्तपोधनाभ्यागमसम्भवा मुदः ॥२३॥

Prak—कैटभद्विषः तनौ तपोधनाभ्यागमसम्भवा मुदः न ममुः [Hari was mightily pleased that the sage had come His joy did not find room enough within him ! That is just as it should be —यस्यां तनौ जगन्ति सविकासम् आसत तत्र न ममुः [The entire creation rested in full development within Hari's body yet the joy found the body too small to contain it and came out to be noticed by all present] When did the whole creation get within Hari's body ?——युगान्तकालप्रतिसंहृतात्मनः कैटभद्विषः तनौ [This was when the demons Madhu and Kaitabha were killed The cycle had ended and Hari had retracted the creation within himself just as a tortoise withdraws his limbs or as the spider draws in his web] 23

Prose—युगान्तकालप्रतिसंहृतात्मनः कैटभद्विषः यस्यां तनौ जगन्ति सविकासम् आसत तत्र तपोधनाभ्यागमसम्भवा मुदः न ममुः ॥ २३ ॥

Eng—The joy caused by the arrival of the sage measured not (*i e* could not find room enough) in that body of the slayer of Kaitabha in which the worlds rested in full development with the creation retracted at the time of the close of a *Yuga* 23

Ben —[illegible] হরির দেহে
ত্রিভুবন সম্পূর্ণ বিকাশে অবস্থিত ছিল, [illegible]
[illegible] না। ২৩।

Tip — Pr s

V — युगान्तकाल प्रतिसंहृता[1] आत्मनि उपसंहृता ... कैटभजित् ... ' इव 'यस्मा तनौ 'जगन्ति सविकाश' ... कल्पित् [...] तत तनौ दद 'तपोधनाभ्यागमन' सम्भवा ... [...] 'मुद' ... 'समु' अतिरिच्यते ... [चतुर्दशभुवनभरणपर्याप्त वपुषि अवकाश न लेभे इति कविप्रौढोक्तिसिद्धाति ... अतिशयोक्ति । सा च मुदामनल्पत्वेऽपि असम्बन्धोक्त्या सम्बन्धेऽसम्बन्धरूपा[2]] ॥ २३ ॥

Notes on Malli

1 Here the printed texts have प्रतिसंहृतात्मन which seems to be a slip for प्रतिसंहृता । 2 चतुर्दश &c—The अलङ्कार is अतिशयोक्ति because the natural excess of the joy is treated as identical with the excess represented by the bold statement of the poet that no room was found in the inside of frame that was wide enough to hold the fourteen worlds, and this अतिशयोक्ति is of the kind in which असम्बन्ध is stated when actually there is सम्बन्ध because असम्बन्ध of the joy is described though there was सम्बन्ध of it within

Sara—मुनरागमनात जाती हर्ष... स्फुट हृदयमापूर्य बहि प्रकटितो, ... ॥ २३ ॥

CHARCHA

1 युगान्त &c—युग a cycle of सत्य त्रेता द्वापर, कलि । प्रति + सम् + हृ + क्त कर्मणि प्रतिसंहृत withdrawn आत्मन् beings जीव (Malli) or देह body "आत्मा देह धृतौ जीवे स्वभावे परमात्मनि" इति विश्व । युगान्त end of the cycle, ... तस्य काल the time of the end &c ... । युगान्तकाल प्रतिसंहृता आत्मानो येन, बहु—(Malli) ... withdrawn the creation at the end of a *Yuga* ... कैटभजित् । We render जीव as *creation* because ... life in it Or we suppose there ... present आत्मा of हरि and the आत्मा at the ... of युगान्त ... present

is fully developed आत्मा and the other was contracted आत्मा। All the worlds rested in full manifestation in the contracted body yet the joy found no room in the fully developed body of Hari This is a better explanation आसन now means देह। and we expound कुक्षावन्तः कल्पवदे प्रविसृष्ट' कुर्वतया सङ्कोचित 'आत्मा' मन्ये यत्र सर्व &c Also see Note 6 below

2 जगन्ति—गम+क्विप कर्तरि (See Sl 1) Nom to आसत।

3 सविकाशम्—वि+काश+घञ भावे विकाश manifestation तेन सह बह—। Qual आसत।

4 आसत—आस+लङ् अन्त। आस आसावृक्ष &c आसिषत आसिष्ट।

5 ममु —मा+लिट उस। Measured (intransitive) माति ममौ मास्यति, अमासीत्। Nom मुद

6 कैटभ &c —कैटभ name of a mighty demon that was slain by हरि। कैटभ इति कैटभ+द्विष+क्विप् कर्तरि कैटभद्विट् the slayer of Kaitabha उपपदतत्—। तस्य। मधुरिपु मधुसूदन कैटभजित् &c are proper names of Vishnu After महाप्रलय Hari enjoyed sleep (योगनिद्रा) for a very very long time His first creation was ब्रह्मन् who appeared seated on a lotus that sprang from the naval of Hari The Lord's ear wax accumulated gave birth to two mighty demons मधु and कैटभ who at once made a rush towards ब्रह्मन् to eat him up The Lord was aroused by the appeals from the terrified ब्रह्मन् and slew the demons Com "नाभिप्रसूताम्बुरुहासनेन संस्तूयमानः प्रथमेन धात्रा। अमुं युगान्तोचितयोगनिद्रः संहृत्य लोकान् पुरुषोऽधिशेते ॥"—*Raghu*

7. तपोधन &c—अभि+आ+गम+अप् भावे अभ्यागम approach, visit. सम्+भू+घञ् कर्तरि सम्भव that which happens तप धनमस्य तपोधन whose wealth is penance, बह—। तस्य अभ्यागम the visit of the sage, ष्ठत्—। तेन सम्भवम् arising out of the visit of the sage, मुदमुदा। Or तपोधन अभ्यागमेन सम्भवति इति तपोधनाभ्यागम+सम+भू+अप् कर्तरि। Or again सम्भवत्यस्मात् इति सम्+भू+अप् अपादाने सम्भव cause तपोधनाभ्यागम सम्भव यस्याः, बह—। Qual मुद। The latter is Malli's usual way of expouding such cases, it is difficult to see why he discards it here

S मुद —मुद+क्विप् कर्मणि । क्रियन्तात् स्त्रीत्वम् । The plural is rather unusual In defence we say मुदां मनाक्ख्यातां च्याधारभेदात् बहुत्वम् प्रति भिन्नत्वकल्पनया बहुत्वम् ।

। I cc— अर्थाद् चाम्यत मध्यवाभि मुद्दि न मर्म ।

Remark—For similar ideas cp—"चमु मुमात्माचिनयोगमिद्र मंडय लोकान् पुरुषोत्तिमन"\c —Raghu also विमुक्त मानस्य कुविज्ञ मुक्तानि यस प्रविर दृशय—Magha \III

24 Hari is lotus eyed

निदाघधामानमिवाधिदीधितिं
मुदा विकाशं मुनिमभ्युपेयुषी ।
विलोचने बिभ्रदधिश्रितश्रिणी
स पुण्डरीकाक्ष इति स्फुटोऽभवत् ॥ २४ ॥

Prak—स पुण्डरीकाक्ष इति स्फुटः अभवत् [Presently Hari was disclosed as possessing lotuses for eyes] How was that ?—अधिश्रितश्रिणी विलोचने बिभ्रत् स स्फुटोऽभवत् [Just then his eyes wore an extremely beautiful look like that of full blown lotuses] Whence the beauty ?—मुनिम् अभि मुदा विकाशम् उपेयुषी विलोचने बिभ्रत् स [On seeing the sage his eyes opened wide with joy and resembled full blown lotuses] But lotuses open at the sight of the sun ?—निदाघधामानम् इव अधिदीधिति मुनिम् [The sage in his splendour resembled the sun So when the eyes opened out on seeing him, people knew that the eyes were lotuses or they would not have opened at the sight of the sun like sage With those eyes Hari was certainly lotus eyed] 24

Prose—निदाघधामानम् इव अधिदीधितिं मुनिम् अभि मुदा विकाशम् उपेयुषी अधिश्रितश्रिणी विलोचने बिभ्रत् स पुण्डरीकाक्ष इति स्फुटः अभवत् ॥ २४ ॥

Eng—He became revealed as "lotus-eyed by carrying eyes that had acquired a charm having undergone opening at the sight of the sage who was highly resplendent like the sun the hot rayed 24

Beng—সূর্যের ন্যায় তেজস্বী । তাঁহাকে দেখিয়া হর্ষে হরির চক্ষু বিকশিত হইয়া পরম শোভা ধারণ করিল। ইহাতে স্পষ্ট বোধ হইল যেন হরি পুণ্ডরীকাক্ষ হইবেন। (নচেৎ মুনিরূপ সূর্যের সমাগমে উহা বিকসিত হইবে কেন) ২৪

Expl—Hari's eyes opened wide with joy at the sight of the sage who was like a second sun But lotuses open at the sight of the sun Hence Hari was rightly called lotus eyed (पुण्डरीकाक्ष) Also see *Prak*

Malli—निदाघेति। निदाघम्' उष्णं 'धाम' किरणं यस्य तेनोष्णं ["निदाघो ग्रीष्मकाले स्यादुष्णस्वेदाम्बुनोरपि" इति विश्वः[1]] अर्कम् 'इव अधि दीधितिम्' अधिकतेजसम् 'मुनिम् (अभि) अभिलक्ष्य ["अभिरभागे" इति लक्षणे कर्मप्रवचनीयत्वम्। "कर्मप्रवचनीययुक्ते द्वितीया"[2]] मुदा विकासम् उपेयुषी' उपगते [क्वसुप्रत्ययान्तो निपातः[3]] अतएव अधिश्रिता' प्राप्ता 'श्रीः' याभ्यां ते तथोक्ते ["इकोऽचि विभक्तौ" इति नुमागमः[4]] विलोचने 'बिभ्रत् ["नाभ्यस्ताच्छतुः" इति नुमभावः[5]] 'स हरिः पुण्डरीकाक्ष इति' एव 'स्फुटम् अभवत्' [सूर्यसन्निधाने श्रीविकासभावात् अक्ष्णोः पुण्डरीकसाधर्म्यात् पुण्डरीके इव अक्षिणी यस्य इति अवयवार्थलाभे पुण्डरीकाक्ष इति व्यक्तम् अन्वर्थसंज्ञोऽभूदित्यर्थः[6]। बिभ्रत्' 'स्फुटमभवत्' इति पदार्थहेतुकस्य काव्यलिङ्गस्य निदाघधामानमिव इति उपमासापेक्षत्वात् अङ्गाङ्गिभावेन सङ्करः[7]] ॥ २४ ॥

Notes on Malli

1. निदाघ means ग्रीष्मकाल, उष्ण and स्वेदाम्बु। 2 It is a कर्मप्रवचनीय in the matter of लक्षण by the rule "अभि—" (*Charcha*) द्वितीया is by the rule "कर्मप्र—" (*Charcha*) 3. It ends with the affix क्वसु by निपातन (*Charcha*) 4 The augment नुम् is by the rule "इको—" (*Charcha*) 5 The नुम् is absent by the rule "नाभ्य—" (*Charcha*) 6 Because the eyes displayed the character of the lotus from manifestation of beauty in presence of the sun, therefore the meaning of the constituents, viz, "One whose eyes are like lotuses" is seen here, so evidently he was rightly named पुण्डरीकाक्ष। 7 Here there is intermingling of अलङ्कारs as of अङ्ग and अङ्गिन् because the काव्यलिङ्ग, of the kind in which the हेतु is got from the sense of a पद, introduced by बिभ्रत and स्फुटमभवत् is dependent upon the उपमा raised by निदाघधामानमिव।

Sara—सूर्य इव द्वितीय आसीत् स मुनिः। तत्सन्निधौ च हरेरक्षिणी सुतरां

विकसित इव। तस्मात् अधिकया पुण्डरीकै इव अभ्यां, कदमन्यया दृष्टदर्शनात् ...कृत ... तदा मत पुण्डरीकाय इति दुष्करिकाग्र नाम आसीत् ॥ २४ ॥

CHARCHA

1 निदाघ &c—निदाघ दहति अनेन इति नि+दह+घञ् करणे निदाघम् that which burns, *i e*, *hot*, because a hot body burns, उष्णम्। निदाघ धाम यस्य hot rayed, *i e*, the sun, बहु—। तम्। San case with मुनिम्। निदाघम् here in the neuter presents no anomaly because the rule "घञबन्त" directs the masculine only when the affix is भावे। Comp ईर्षालि in "ईषाबरुहीयोत् सुतसन्दे म"—*Bhatti*

2, अधिदीधितिम्—दीधिति beam, glow &c. अधिगता दीधितिः येन अधिदीधिति that which has acquired lustre, बहु—। तम्। Qual. मुनिम्। This epithet gives the reason why the sage was like the sun. The बहु—is by "प्रादिभ्यो धातुजस्य बहुव्रीहिरुत्तरपदलोपश्च"—(ante)

3 मुदा—मुद+क्विप् भावे मुद् ३०) तया। इति तृतीया।

4. विकासम्—वि+कास+घञ् भाव opening तम्। कर्म of the क्रिया in उपेयुषी।

5 मुनिम्—अभि योगे द्वया। See next

6 अभि—Stands for अभिलक्ष्य (aiming at) which is a transitive verb Its कर्म is मुनिम्। If we drop लक्ष्य it is no longer a verb and cannot have a कर्म। It *had* a कर्म, hence it is called a कर्मप्रवचनीय—that which had declared a कर्म (कर्म प्रोक्तवान्)। It now gives द्वितीया in the लक्षण (a m) which is no longer the कर्म। The *aim* of विकासम् क्रिया is मुनि। Here the rules are (1) "अभिरभागे"—अभि is a कर्मप्रवचनीय when लक्षण, इत्थम्भूताख्यान or वीप्सा। implied (2) "कर्मप्र—"—There is द्वया in connection with a कर्मप्रवचनीय।

7 उपेयुषी—उपेयाय इति उप+इ+लिट् स्थाने क्वसु उपेयिवस् that which attained तै (neuter 1st case dual), उपेयुषी। Qual विलोचने। Decline उपेयिवस् thus in the neuter —उपेयिव उपेयुषी उपेयिवांसि। उपेयुषा &c like विद्वस्। The fem is उपेयुषी। By निपातन here Malli refers to the rule "उपेयिवाननाश्वाननूचानश्च"।

8 विलोचने—विलोचन आस्याम् इति वि+लोच+ल्युट् करण eyes तेः कर्म of विसृत which see

9 विसृत—वि+सृ+क्त कर्त्तरि carrying Qual स । विसृन् is inadmissible (see under चकासतम, sl 8) Here क्त being a कृत in the कर्तृवाच्य, the कर्म i e विलोचने remains अनुक्त। Yet we do not get षष्ठी in it by the rule "कर्तृकर्मणो कृति" This is due to the prohibition "न लोकाव्ययनिष्ठाखलर्थतृनाम्—"।

10 अधिश्रित &c —अधि+श्रि+क्त कर्मणि अधिश्रित assumed अधिश्रिता यो आस्याम् तद्—। तैः। Qual विलोचन। Main s rule means—A neuter base ending in इ, उ, ऋ, लृ takes नुम before a सुप् beginning with a vowel The प्रातिपदिक is अधिश्रितयि which ends in इ and the सुप् here is औ (altered into ई), a vowel, hence अधिश्रितयिनी। Compare जलजनितयिय, sl 19

11 पुण्डरीक &c.—पुण्डरीक is white lotus Here by transference of epithets it means like पुण्डरीक। पुण्डरीके (i. e, पुण्डरीके इव) अक्षिणी यस्य इति पुण्डरीक+अक्षि+षच् समासान्त=पुण्डरीकाक्ष। इति नामै एमा। The rule for षच् is "बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात् षच्'।

12 इति—This means एवम, i e, अनेन प्रकारेण। Do not say इति means एतत् this for then स्फुट will become स्फुटम। Construe स स्फुट अभवत् he became disclosed In what capacity?—पुण्डरीकाक्ष इति i e, as पुण्डरीकाक्ष।

13 *Voice*— विसृता तेन स्फुटेन अभूयत। [Do not change पुण्डरीकाक्ष]।

25 *Hari speaks smilingly.*

सितं सितिम्ना सुतरां मुनेर्वपुर्वि-
सारिभिः सौधमिवाथ लम्भयन् ।
द्विजावलिव्याजनिशाकरांशुभिः
शुचिस्मितां वाचमवोचदच्युतः ॥ २५ ॥

Prak—अथ अच्युत शुचिस्मिता वाचम् अवोचत् [Now, with a plain smile, Hari commenced to speak] Why do you refer to the smile?—सित मुने वपु सुतरा सितिम्ना लम्भयन् अवोचत् [As he spoke, the white person of the sage became whiter still, and that was

because of the smile] How so ?—सौधमिव वपु विसारिभि द्विजावलि व्याजनिशाकरांशुभि सितिमा नयन् [Just as a white washed house looks whiter when clothed in moon shine at night so the rays from Hari's teeth exposed through the smile rendered the white bodied sage whiter still] 25

Prose—अथ अच्युत विसारिभि द्विजावलिव्याजनिशाकरांशुभिः सित मुनेर्वपु सौधमिव सुतरां सितिमा नयन् शुचिस्मितां वाचम् अवोचत् ॥ २५ ॥

Eng—Now, with an artless smile Achyuta uttered a speech causing whiteness the more to attach to the (white washed) mansion of the white body of the sage through the spreading rays of the moon in the guise of the rows of teeth 25

Beng—এক্ষণে অচ্যুত ঈষৎ হাস্যর সহিত কথা বলিলেন। তাহাতে তাঁহার দন্তগুলা বহর দিয়ে ... ইহতে সৌধের ন্যায় শুভ্র মুনিদেহ অধিকতর শুভ্র করিয়া তুলিল ॥ ২৫ ॥

Expl—See *Prak* [Now with to speak Just as a whiter still] 25

Malli—सितमिति। 'अथ' समयोकपदनानन्तरम् 'अच्युत' हरिकर्ता 'विसारिभि' अभीक्ष्ण प्रसरद्भि ["बहुलमाभीक्ष्ण्ये" इति णिनि] 'द्विजावलि दन्तपङ्क्ति ["दन्तविप्राण्डजा द्विजा" इत्यमर] सेव व्याज कपट यस्य स तद्रूप इत्यर्थ। स चासौ निशाकरश्च। तस्य अंशुभि' किरणै 'सित स्वभावशुभ्रं 'मुनेर्वपु सौध प्रासादम् इव सुतराम् अत्यन्तम् [अव्ययात् (? अव्ययात्) आम् प्रत्यय] सितिमा' धावल्येन प्रयोज्यकर्ता नयन' व्यापारयन (? प्रापयन्) अतिधवलयन्निव [नयतेः गत्यर्थत्वात् ... "गतिबुद्धि—" इत्यादिना अणिकर्तुः कर्मत्वम्। तथाह वामन —"नयतेर्गत्यर्थत्वात् णिच्यणौ कर्तृ कर्मत्वाकमले" इति। प्रान्तप्रसज्जनार्थे तु कर्मलक्षणं इति रहस्यम्। ... इति कुमारम] 'शुचिस्मितां वाचमवोचत्' उक्तवान् [ब्रुवो वचः दश लङ् सुपि वच्यादश]। "वच उम्" इत्युमागमः गुणः। अत्र सौधे ... सितिमा नयन् इत्यसम्बन्धेऽपातिशयोक्तिः द्विजावलिव्याज ... म अलङ्कारप्रतिपादकत्वपाप्रत्ययस्य च मिथो नैरपेक्ष्यात् संसृष्टिः ॥ २५ ॥

Notes on Malli

1. छिनि is the affix by the rule "बहुलम–" (*Char*) . छिन means इत्त विप्र भवज । 3 The affix is बाम after the भव्यय स followed by तर । 4 Here लभ is प्रधान रति being subordinate so the root being prominently स्वद, the भविकत्ता does no appear as कम by the rule "रतिबुद्धि–" (*Char*) Thus says Vamana— As लभ involves motion in its sense so with लिङ् the भविकत्ता may or may not be the कम । The secret is if रति is prominent and प्रति subordinate the भविकत्ता *must* be the कर्म । 4 Here there is concurrence of भलङ्कारs from independence of one another—of the उपमा in मायमिव the भतिशयोक्ति of th character of भसमस्व (?) in सितिमा लम्भयन and the भपह्नव (?) from the establishment of unreality by words such as इव &c in दिजावलिव्याजनिशाकरांशुभिः ।

Sara—भय हरिवाचनमाह । तस्य च दशनांशुभिः सुतरामेव वपुर्धवलतर दद्दशे ॥ २५ ॥

CHARCHA

1 सितम्—सो+क्त कर्मणि सितम् white तत् । Qual वपु ।

2 सितिमा—सित+इमनिच् भावे सितिमा whiteness तत । भतुके प्रयोज्ये कर्मणि रश्मि । Thus—सितिमा वपु लभते whiteness attaches to the body Adding णिच्—भनुयात (हेतुकर्त्ता i e प्रयोजक) सितिमा (भनुत प्रयोज्य कर्त्ता, i e, भविकत्ता) वपु लम्भयति । See लम्भयन below

3 सुतराम्—सु+तर+भाम् । Qual लम्भयन । Mall refers to the rule "किमेत्तिङव्ययघात् भाम् भद्रव्यप्रकर्षे"—When तर or तम । attached to किम an एकारान्त word, a तिङ or an भव्यय, भाम comes in provided the excess does not attach to a द्रव्य ।

4 विसर्पिभि—वि+सृप+णिनि ताच्छील्ये कर्त्तरि विसर्पिन् spread ... pervading है । Qual द्विजावलिव्याजनिशाकरांशुभिः ।

5 लम्भयन—लभ+णिच् शतृ कर्त्तरि । Qual भनुयात । Mall's rule "लभेश्च" means that लभ takes नुम when an affix beginning with a vowel follows but not in लट् लिट् लङ् विधिलिङ् and लिट् । For the rule "गतिबुद्धि "प्रत्यवसानार्थशब्दकर्माकर्मकाणामणिकर्त्ता स णौ"—" see ante. The meaning of the quotation from

Sisu I—7

Vamana will be clear from his illustrations As an example of प्राप्त्यर्थकर्मा रति Vamana cites "दीर्घिकासु कुसुमानि विकासं स्वप्नवन्ति निशि प्रतिबभूव" । Here the अभिकर्म form was कमुदानि विकासं गमन्ते In this गमन means प्राप्नुवन्ति, i. e, there is प्राप्ति in ... case But what is understood by विकासं प्राप्नुवन्ति ? Is it ... sort of motion in the petals of the flowers is intended ? The petals were in a certain position when closed and they moved away from that position to open Hence motion (रति) is prominent and attainment of a new position (प्राप्ति) is subordinate Thus the root is prominently गत्यर्थ and the rule "गतिबुद्धि—" applies We therefore say शशिभास कमुदानि (अभिकर्मा कम) विकासं गमयन्ति । His instance of गत्युपसर्जना प्राप्ति is this very verse from Magha When we say शिशिमा वपु गमनं we mean शिशिमा वपु प्राप्नोति, but is any motion prominently implied thereby ? No, motion comes in only in as much as शिशिमन् which was absent is now present, which is motion by implication only So the root is prominently प्राप्त्यर्थ and remotely गत्यर्थ, the rule "गतिबुद्धि— does not apply and the (अभिकर्मा) does not become कर्म। Hence अनात शिशिमा (अनुक्त अभिकर्मा) वपु लम्भयति &c

6 द्विज &c —द्विजाता इति द्वि + जन + ड कर्तरि द्विजा twice born, i e teeth The s n [of] मन् in द्वि is included in the compound मूजथा कर्मा कलमम । आवलि or आवली row वि + आ + वल् करणे ल्युट ... निशा करोति इति निशा+कृ+ट कर्तरि निशाकर moon. द्विजानाम् आवलि द्विजावलि ष तत्— । निशाकरस्य अयव, ष तत्— । द्विजावलि व्याज एवाम् द्विजावलिव्याजा in the guise of the row of teeth, बहु— । ते एव निशाकरांशव, कर्मधा— । सै । इया in the करण of the किया in लम्भयन् ।

7 शुचि &c —शुचि pure i e, artless स्मि + क्त भावे स्मित smile शुचि स्मितमस्याम्, बहु— । ताम । Qual वाचम् स्मितपूर्वाभिभाषिता is a महापुरुषलक्षण ।

8 अवोचत्—ब्रू or वच + लुङ् तिप् । Conj App There is no tautology in वाचम् अवोचत् because here वचम् is qualified by

शुचिस्मिताम Even in the absence of this epithet it could be argued that as the speech (वाच) is detailed below we might say—वक्ष्यमाणां वाचम अवोचत् and thus avoid tautology

ı *Voice*—अच्युतेन लक्षयता शुचस्मिता वाक अवोचि ।

10 *Remark*—Here comparison is implied of वपु with शुभ्र and of दिनावलि with निशाकर। But दिनावलि is treated as identical with निशाकर while वपु is left distinct from शुभ्र। This sounds harsh and will take a lot of defence

26 *Hari describes the import of Narada sight*

हरत्यघ सम्प्रति हेतुरेष्यत शुभस्य पूर्वाचरितै कृत शुभै ।
शरीरभाजा भवदीयदर्शन व्यनक्ति कालत्रितयेऽपि योग्यताम ॥२६॥

Prak—What did Hari say ?—भवदीयदर्शन शरीरभाजा योग्यता व्यनक्ति [When a mortal is favoured with a sight of you the fact proclaims his fitness for it] How so ?—पूर्वाचरितै शुभै कृत भवदीयदर्शनम [He must have acquired merit by pious deeds in the past and is now rewarded with a sight of you] Past merits do indeed procure worthiness—भवदीयदर्शन कालत्रितयेऽपि योग्यतां व्यनक्ति [Such a sight secures worthiness not only in the past, but in the three stages of time—past present, future] How is that ?—सम्प्रति अघ हरति [Well in the first place the sight is procured by *Past* worthiness which speaks of the past As for the present does not the sight itself forthwith cleanse the seer of all sins ?] True but what of the future ? एष्यत शुभस्य हेतु भवदीयदर्शनम [The sight removes sin as well as ensures blessings in the future] 26 .

Prose—भवदीयदर्शन शरीरभाजा कालत्रितय अपि योग्यता व्यनक्ति—सम्प्रति अघ हरति, एष्यत शुभस्य हेतु, पूर्वाचरितै शुभै कृतम् ॥ २६ ॥

Eng —Thy sight discloses worthiness of the embodied in all the three stages of time—(It) removes sin in the *present* causes blessings to come is caused by merits earned in the past 26

Beng—শরীরধারীগণের আপনার দর্শন তাহাদের তিন কালেই যোগ্যতা প্রকাশ করে। বর্তমানে পাপ হরণ করে, ভবিষ্যতে মঙ্গলের হেতু হয়, এবং পূর্বকৃত পুণ্যের দ্বারা লাভ হয়। ২৬।

Prak —See *Prak* and *Eng* above.

Malli —हरतीति। भवदीयदर्शनं शरीरभाजां' इत्युणाम् इत्यत ["भजो ण्वि "[1]] 'कालवितयं' भूतादिकालत्रितये 'अपि योग्यता' पवित्रता 'व्यक्तिं' गमयति। कुत? 'सम्प्रति' दर्शनकाले 'अघं' पापं 'हरति'। 'उष्यत' भाविनं 'शुभस्य' श्रेयस हेतुं। तथा 'पूर्वाचरितं प्रागनुष्ठितं शुभं' सुकृतं 'कृतम्'। एवं नैकाभोऽपि कार्यत्वेन कारणत्वेन च पुंसि सुकृतसमवायम् अवगमयत[2]। अत एतादृश दर्शनं कस्य न प्रार्थ्यम् इति भाव। [अत्र हरतीत्यादिवाक्यत्रयस्य अघस्य शरीरभाजामित्यादिवाक्यत्रयीत्या वाक्यार्थहेतुक काव्यलिङ्गमलङ्कार[3]] ॥ २६ ॥

Notes on Malli

1 We have here ण्वि by the rule "भजो ण्वि"। 2. एवम् &c — Thus it indicates an assemblage of merits in the individual, in all the stages of time, as cause and effect 3. अत &c — *Here the* अलङ्कार is काव्यलिङ्ग of the kind in which the हेतु is got from the import of a sentence because the sense of the three sentences हरति &c is put up as the हेतु for what is said in शरीरभाजाम् &c.

Sara—हृष्टो भवान् इति त्रिष्वपि कालेषु देहिनं पुण्यप्रसरं गमयति। आदौ तावत् भूतं सुकृतं कृतमासीत् तेनैव जातं दर्शनम्। ततो वर्तमाने पापचयः भाविनि च काले मङ्गलम् ॥ २६ ॥

CHARCHA

1 सम्प्रति—अव्यय meaning अधुना present time

2 उष्यत —आ+इ+लृट् स्थाने शतृ (स्यत्)=एष्यत् to come. तस्य। Qual शुभस्य। एति, ऐत्, अयात्, इयाय etc.

3. पूर्व &c —आ+चर+क्त कर्मणि आचरित practised पूर्वम् आचरितानि पूर्वाचरितानि practised in the past सुप्सुपा, ते। Qual शुभे। पूर्व *in such compounds usually appears last as in "क्रिमवभवती मया परिणीतपूर्वा"*—*Sakuntala* Act V. *But* such a position is only ज्ञापित by the rule "भूतपूर्वे चरट्" and nowhere विहित in Panini Hence as "ज्ञापकसिद्धं न सर्वत्र"—what is only ज्ञापित is not universal—so पूर्वनिपात, as here, is also available Comp. "पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते"—*Sakuntala* Act VII

4. शुभं—शोभते इति शुभ + क कर्तरि शुभानि that which is proper ; hence blessing' as in पिथत शुभस्य above also merit as here ते ।

5 शरीर &c—शरीरं भजन्ते इति शरीर + भज + ण्वि कर्तरि शरीरभाज्. those who accept a body *i e*, born उपपदतत्—। तेषाम् । देहिनाम् The soul is not affected by पाप or पुण्य unless it is embodied Hence शरीरभाजाम् is a significant epithet here

6 भवदीय &c—भाति इति भा + डवतु भवान् thyself भवत इदम् इति भवत् + छ भवदीयम् of thee दृश + ल्युट् भावे दर्शनम् sight भवदीयं दर्शनम्, तत—। भवत्कर्मक दर्शनम् इत्यर्थः । Nom to व्यनक्ति ।

7 व्यनक्ति—वि + अञ्ज + लट् तिप् discloses व्यनक्ति, व्यानञ्ज, व्यञ्जिष्यति —व्यङ्क्ष्यति, व्याङ्क्षीत् ।

8 काल &c—त्रय अवयवा अस्य इति त्रि + तयप् त्रितयम् a triad. कालानां त्रितयम् तत—। तस्मिन् । The two here should not have been compounded because the emphasis is on त्रितय । कालानां त्रितयेऽपि नतु केवलं भूतं वर्तमानं भविष्यति वा । As it stands it is liable to be interpreted as कालत्रितये अपि न तु केवलं दशत्रितये ।

9 योग्यताम्—योक्तुम् अर्ह इति युज + ण्यत् कर्मणि योग्य pure (Malli), worthy तस्य भाव योग्यता । ताम् ।

10 *Voice*— दर्शनेन योग्यता व्यज्यते । क्रियते हेतुना (भुवने) कमन (भवत) ।

11 *Remark*—The idea is neither original nor a very happy one Cp. "प्रिय विकर्णेश्वपहस्त्यगानि" "अनानृकरोपिवरेर्शराणा" &c.—Kirat III It amounts to attributing to past merit efficacy for all times because whatever comes out of the sage's visit is really due to what procured that visit The doctrine checks all incentive to fresh exertion and is pernicious See how differently Kalidasa expresses himself on a similar occasion—"उदेति पूर्वं कुसुमं तत फलं घनोदयः प्राक् तदनन्तरं पयः । निमित्तनैमित्तिकयोरयं क्रमस्तव प्रसादस्य पुरस्तु सम्पदः ॥"—*Sakuntala*, Act VII

27 *Same idea continued*

जगत्यपर्याप्तसहस्रभानुना न यन्नियन्तुं समभावि भानुना ।
प्रसह्य तेजोभिरसंख्यतां गतैरदस्त्वया नुन्नमनुत्तमं तमः ॥२७॥

Prose—यत् इदं अनुत्तमं तमः सह नुदम् [The gloom than

which none thicker exists—the gloom of ignorance—has been dispelled by thee] How ?—प्रसह्य अमंख्यतां गते तर्जोभिः [By throwing out an immense mass of light] It seems to be a peculiar sort of gloom —यत् तमः निरसतुं भानुना न ममभावि [It was the gloom which the sun could not remove]. How could the sun remove it ?—अपर्याप्तसहस्रभानुना भानुना न समभावि [He could not. His thousand rays were of no avail against it] 27

Prose—जगति अपर्याप्तसहस्रभानुना भानुना यत् तमः निरसितुं न समभावि अनुत्तमम् अद: (तम) असंख्यता गते तेजोभिः प्रसह्य त्वया नुन्नम्। Or—जगति... (तम) प्रसह्य असंख्यतां नुन्नम् । २७ ॥

Tr —This unsurpassed gloom in the world, which the sun with an inefficient thousand of rays was unable to check, has been forcibly quelled by thee with lights that attained countlessness (Or—has been quelled, lights that forthwith attained countlessness) 27

Ben —य माद्यव ये अज्ञान कवार अपूर्ब ताहार अकमणा किरणइाय दूर करिते पारेन नाई, ताहा अ पनि अनन्त किरणे झटिति दूर करियाछेन । २७ ।

Expl —The sun fights gloom in the world but he cannot touch the gloom of ignorance How can he, with but a poor supply of a thousand rays that are all used up in combating physical gloom So unto you devolved the task of relieving the mental gloom and, provided as you are, with countless rays, you succeeded quick and very well in your work. 27

Malli —जगतीति। 'जगति अपर्याप्ता' अपरिच्छिन्ना 'सहस्रं भानव' अंशवो यस्य तेन 'भानुना' अर्केण ["भानवोऽर्कांशवः" इति वैजयन्ती] 'यत् तमः निरसितुं' निवारयितुं 'न समभावि' न शेके [भावे लुङ्] अविद्यमानम् उत्तमं यस्मात् तत् 'अनुत्तमं सर्वाधिकम् 'अदः तमः' मोहात्मकम् 'असंख्यतां गते तेजोभिः प्रसह्य बलात् 'त्वया नुन्नं' क्षिप्तम्। अत आद्यदर्शनो भवान् इति भाव ["नुद विद—" इत्यादिना विकल्पात् निष्ठानत्वाभाव]। अत्र उपमानादुपमेयस्याधिक्यप्रतिपादनात् व्यतिरेकालङ्कार]॥ २७॥

Notes on Malli.

1 भानु means सूर्य इव, सूर्य। 2 The ण becomes न optionally by the rule "तुदविद"—(Char.) 3 Here the अलङ्कार is व्यतिरेक because the sage is spoken of as having surpassed the sun which is the standard of comparison

Sara—जयति वाद्य त्वं भानुना निरस्तं तमसम्, आभ्यन्तरं तु भवतैव ॥२८॥

CHARCHA

1 जयति—See sl. 1 for dens of जयत। अधि श्री।

2 अपर्याप्त &c —परि + आप + क्त कर्मणि पर्याप्त gone all round, hence परिच्छिन्न measured Comp. "परिच्छिन्नप्रभावर्द्धि नै मया न च विद्युता—*Kum. ii* a Or—received all round *i e.*, received in full hence प्रचुर enough sufficient Comp "पर्याप्तपुष्पस्तबका-वनम्रा', "प्रभाव पर्याप्तकलो नलिन्या" &c न पर्याप्ता अपर्याप्ता unmeasured ill measured (Malli insufficient नञ्तत्—। सहस्र one thousand. अपर्याप्तं सहस्रं भानवः यस्य having an ill measured (अपरिच्छिन्न) thousand of rays (Malli) Or, having an insufficient thousand of rays, बह—। तेन। Qual. भानुना। Note that the two different interpretation of अपर्याप्त as above ultimately yield the same meaning

3 नियन्तुम—नि + यम + तुमुन भावे to check

4. समभावि—सम् + भू + लुङ् त भावे। अनुक्तकर्ता is भानुना।

5 समस्त—सम्पूर्ण meaning सकल। Construe समस्तं सकलं तमः or समस्तं तमस।

6. असंख्येयाः— अविद्यमाना संख्या यस्य असंख्येयम् countless, बह—। तस्य भावः असंख्येयता। तया। Note the contrast—The sun has only one thousand rays, you have a countless number Hence you succeed where he fails.

7. यत्—Malli construes यत् तमः. नियन्तुं न समभावि, तदः तस्य तुदम *i. e*, he takes यत् and तदम् as correlatives. But यद् and तद् are usually deemed as correlatives—"यत्तदोर्नित्यसम्बन्धः"। We therefore avoid connecting यद् with तदम् by a different construction thus:—यदुतमस यदः तम त्वया तुदम, यत भानुना नियन्तुं न

यत्र फि] t यद् (cur s subsequent clause hence it ... r ... tion of the correlative तद् । "यश्चन्दस्य उत्तरवाक्ये ... नात् ... च यत्तम । Compare यत in "आत्मा ... कृत भिन्नात्मनमथ न सुता तथा न स मुनिर्विमन्थ । सुष्टं तर दृष्टत स्वम पताक्रता ... दम —Sakuntala Act V &c

... —... to ... + क्त कर्मणि ... or ... । Malli s rule is— ... शोभोऽस्थितस्माम्" ।

अनुत्तम—उद् high अतिशयेन उत्• इति उद् + तमप् उत्तमम् ... अविद्यमानम् उत्तमम् यस्मात् than whom no higher exists ... the deepest तम— । तत् । Dual तम ।

10 तम — loom (sun) also *delusion* (sage) "राहौ ध्वान्ते गुणे तम ... here is तमोगुण whence Malli renders मोहात्मकम् ।

11 *Voice* — भानु भानु समभूत् त्व गुणवान् (or गुणवान)।

12 For a similar sentiment cp "न केवल दृष्टिमध्य भास्वता ... अन्तर्गतमपास्त रजसापि पर तम "—Kum VI

28 Idea continued

कृत प्रजाक्षेमकृता प्रजासृजा
सुपात्रनिक्षेपनिराकुलात्मना ।
सदोपयोगेऽपि गुरुस्त्वमक्षयो
निधिः श्रुतीना धनसम्पदामिव ॥ २८ ॥

Prak—प्रजासृजा त्व श्रुतीना निधि कृत [The creator made you a receptacle of Vedic knowledge and thus you were able to dispel the gloom which the sun could not remove] But the world is vast and ignorance pervades it all over—धनसम्पदां निधि इव गुरु श्रुतीनां निधि त्वम् [You are a vast receptacle like the well known *Nidhis* of wealth such as Sankha—Nidhi Padma Nidhi &c] Where is the likeness ?—सदोपयोगेऽपि अक्षय निधि [Innumerable people receive knowledge from you at all times yet your stock of knowledge remains full This is like the Nidhis of wealth that are inexhaustible though constantly drawn upon] Suppose I forget that what I know—सुपात्रनिक्षेपनिराकुलात्मना प्रजासृजा कृत त्वम् [Such a contingency will never arise The

creator knows that well He has placed he knowled_e n a worthy person and h s m nd s at ease on that head He act d l ke the w se head of a fam ly the lucky possessor of a N dh of wealth who rests n security after has n plrced h s N dh n a su table rec ptacle] What was the good of all that ?—প্রজাপকৃতা প্রজাসৃজ কৃত [The Creator w shed that his creat on m ht profit by the knowled e he acted thus for the r sake ke the f m y head lea n h s N dh n a secure place f r the ood f h c dren] 28

Pr se প্রজাপকৃতা সুম নিবদ্ধ নরাকল্পামনা প্রজাসৃজ ত্ব ধনমক্ষয়মিব স্তীন মু পাত্র ক্ষি ক্ষয় গুরু নিধি কৃত ॥ ২৮ ॥

Tr —W th h n nd rel eved of care from a depos t in the r_ht place the pro or of be n s who worked for the good of h s creat on e e n as he n_ht receptacle of th Vedas l ke one sur l s we h nexhaust ble even tho h con tant y d a n upon S

Tr —সৃষ্টিকর্তা প্রজা দের কল্যাণ নি মিত্ত ক্ষয় দে তার সম্পিত করিয়া আপনাকে উৎকণ্ঠা শূন্য করিয়াছেন। বিদ্যা সৎপাত্রে নিক্ষিপ্ত হইয়াছে নাই ইহার সং ক্ষয় নিশ্চয়। ২৮।

Expl—Th s power to remove the _loom of norance of the world to wh ch I refer is a _ ft unto you from he Crea or h n self He sent you out to the world as the nexhaust ble repos ory of Ved c know ed e and now rests at ease w th the tho ht that the knowled_e is safe and well placed Also see *Expl* S

Malli—কৃত ইতি প্রজা প্রজানাম্ উপকারায় হিতকৃতা কৃতবক্লিষ্ট [..... সম্যক্ কৃতম্ ইত্যমর] মহত্ত্ব যোগ্যতয়া অক্ষয়নিবিষ্টভাজন চ শিক্ষণ (.......) নিধানে চ নিরাকুলাত্মনা ত্বয়ার্থিনে [ধা ... . দানম্ ইত্যমর] প্রজাসৃজা ব্রহ্মণা তুষ্টিমতা ত্বং ধনমক্ষয়মিব গুণৈ .... স্ব .... প্রকর .... ইতি ভাব । ... ... ইতি ... ... ইতি ... নিধি নিধান ... [... ... ...] । ...

सम्प्रदायद्वारा धर्माधर्मव्यवस्थापकतया जगत्प्रतिष्ठाहेतुना भवादृशा दर्शनं कस्य न श्लाघ्यम्[2] इति भाव । [अत्र शब्दमात्रसाधर्म्यात् श्लेषोऽत्र प्रकृतविषय[3] (?) इत्याह] ॥ २८ ॥

Notes on Malli.

1 एकत्र &c —In one case through study and in the other thro n endlessness 2 Who should not be proud of a visit from people like thee who contribute to the stability of the Universe by regulating right and wrong through the institution of the schools of Sruti ? 3 This is a श्लेष regarding the subject matter (? and the provident householder) because of similarity in words only

Sara—See Malli—श्रुतिसम्प्रदाय इति भाव ।

CHARCHA

1 प्रजा &c —प्रजायते इति प्र+जन ड कर्त्तरि भूत प्रजा *creation*, also *offspring* क्षेम welfare प्रजानां क्षेमं, ६तत्— । प्रजाक्षेमं कृतवान् इति प्रजाक्षेम+कृ+क्विप भूते कर्त्तरि प्रजाक्षेमकृत् one who acted for the good of the ceration (also—for the good of his progeny), उपपदतत् । तत । Qual प्रजासृजा । The reference is to a *past* act, so the क्विप् is भूत also it is after कृ । Yet the rule "सुकर्मपाप—" (see sl 14 under भयुष्कृताम्) is no bar, because that rule implies three restrictions only, viz,—(a) If the उपपद[1] is any one of सु कर्मन् &c, the root being कृ and the affix in the past (भूत), we must have क्विप् and no other Thus कर्म कृतवान् gives कर्मकृत् and not कर्मकार with अण् । (b) With the same उपपद, and the affix क्विप् in the past (भूत) we must have the root कृ and no other Thus पाप कृतवान् gives पापकृत् with क्विप् but पाप भूतवान् gives पापभाव with अण् । (c) With the same उपपद, root and affix we must have the क्विप् in the past (भूते) and in no other tense. Thus पुण्य कृतवान् gives पुण्यकृत् with क्वि but पुण्यं करोति or करिष्यति yields पुण्यकार, with अण् ।-We have therefore—

(i) restriction of affix (क्विबेव), (ii) restriction of root (क्रम एव), (iii) restriction of tense— भूते एव)। But the उपपद is not restricted In other words if क्विप् is to be attached to क्रम् in the past (भूते) the उपपद need not be सु कर्मन् &c It is available with any उपपद whatever Hence प्रजाक्रम कृतवान प्रजाचक्रतम्। "स्वादि ष्वेव इति नियमाभावात् अन्यस्मिन्नपि उपपदे क्विप्। शास्त्रकृत, भाष्यकृत"—*Bhattoji*

2 प्रजासृजा—प्रजा सृष्टवान् इति प्रजा+सृज+क्विप् कर्तरि भूत प्रजासृट् the *Creator* also the *progenitor* उपपदतत—। क्विप् च" इति क्विप्। तन। Decline प्रजासृट्—प्रजासृड्। प्रजासृड्भ्याम्। प्रजासृट्सु—प्रजासृक्तम्। रज्जुसृड्भ्याम् is seen in the Bhashya hence avoid प्रजासृक &c भ ष्यप्रामाण्यात "क्विन्प्रत्ययस्य कु" इति कुत्व बाधित्वा ब्रश्चादित्वात् ष तती अशुत्व न ड।

3 सुपात्र &c—सु worthy also *strong* पात्र *person* also vessel. नि+क्षिप+घञ भाव निक्षेप *imparting* also *depositing* निर्+आ+कुल+घञ् कर्मणि निराकुल ea y, unconcerned ल मन mind सुपात्र पात्रम् सुपात्रम् *worthy recipient* also *strong vessel* प्रदितत—। तस्मिन् निक्षेप *imparting to a worthy recipient* also *placing in a strong* vessel, सुप्सुपा। निराकुल आत्मा यस्य निराकुलात्मा, बह—। सुपात्रनिक्षेप निराकुलात्मा, सुप्सुपा। तन। Qual प्रजसृजा

4 सदा &c—सदा always. अव्यय। उप+युज+घञ् भाव उपयोग imparting also *draft* सदा उपयोग सुप्सुपा। तस्मिन्। भावे सप्तमी।

5 गुरु—*mighty*, also *heavy*. Qual निधि।

6 अव्यय—व्ययित न व्यय यस्य, बह—। Qual निधि।

7 निधि—नि+धा+कि अधिकरणे receptable also one of the well known निधिs such as महापद्म पद्मनिधि &c.

8 श्रुतीनाम्—श्रूयन्ते इति श्रु+क्तिन् कर्म ण रूप the Vedas तासाम्।

9 धन &c—सम+पद+क्विप् भाव सम्पद accession, accumulation धनानां सम्पद accession of wealth, तत—। तामाम। धनानां सम्पद = सम्पद्यन्ते धनानि the wealth accumulated This is by the maxim—भावप्रधान इदन्तदम।

10 *Iv* र— तत निराकुलात्मा प्रजासृट् तासां श्रुतीनां धनसम्पद गुरु अव्यय निधि कृतवान।

) S removed by sight.

विलोकनेनैव तवामुना मुने कृतः कृतार्थोऽस्मि निबर्हितांहसा ।
तथापि शुश्रूषुरहं गरीयसोर्गिरोऽथवा श्रेयसि केन तृप्यते ॥२८॥

Pra —हे मुने अमुना तव विलोकनेन एव कृतार्थः कृतः अस्मि [You have allowed O sage, to have a look at your august self This is ... for me The purpose of my life is served, I want no ... more] What is there in the 'look'?—निबर्हितांहसा विलोकनेन [Your look has removed all sin from me What more can I ask for?] Then why talk? Keep quiet—तथापि अहं तव गरीयसो गिरः शुश्रूषुः [If your mere sight is of such efficacy, your speech must be of greater value Would you condescend to speak?] I see, having received an inch you ask for an ell! —अथवा श्रेयसि केन तृप्यते [Nothing unnatural Who ever says 'enough' at a shower of blessings?] 29

Prose—हे मुने निबर्हितांहसा अमुना तव विलोकनेन एव कृतार्थः कृतः अस्मि। तथापि अहं गरीयसीः (तव) गिरः शुश्रूषुः । अथवा श्रेयसि केन तृप्यते ॥ २९ ॥

Eng —At this thy sight itself that has removed sin, O sage, I have been rendered happy with my end attained, even so, I long to hear thy weighty words Or, by whom is surfeit felt in blessings? 29

Beng—মুনিবর, আপনার দর্শনেই অ ম র পাপ দূর হইয়াছে আমি কৃতার্থ হইয়াছি তথাপি অধিকতর মঙ্গলজ নিবন্ধ আপনার বাক্য শুনিতে উৎসুক হইয়াছি। কেন মঙ্গল কাহারও তৃপ্তি হয় না। ২৯।

Expl.—See *Prak.*

Malli —विलोकनेनेति। 'हे मुने निबर्हितांहसा' अपहृतपाप्मना अतएव (१) "अमुना तव विलोकनेनैव कृतार्थः कृतोऽस्मि तथापि अहं गरीयसीः" अर्थवत्तराः ["द्विवचन—" इत्यादिना ईयसुन्प्रत्ययः । "उगितश्च" इति ङीप्। "प्रियस्थिर—" इत्यादिना गुरोर्गरादेशः"] 'गिरः' तव वाचः अपि 'शुश्रूषुः' श्रोतुमिच्छुः अस्मि [शृणोतेः सन्नन्तात् उप्रत्ययः]। न चैतत् तृष्णा (?) इत्याह—'अथवा तथाहि इत्यर्थः ["अथवेति

पद्यान्तरप्रसिद्धौ " इति यदव्याख्यानात्¹] अयसि विषय 'कैन तृप्यते' न कदापि इत्यर्थ । कृतार्थताया इयत्ताभावात्² इति भाव [भावि लट] ॥ २८ ॥

Notes on Malli

1 इयसुन is the affix by "द्विवचन—" (*Char*) ङीप् is attached by "उगितश्च" (*Char*) गुरु becomes गर by "प्रियस्थिर—" (*Char*) The व्याख्यान says यद्वा implies पक्षान्तर (alternative) and प्रसिद्धि (notoriety) , Because there can be no limit to the sense of satisfaction

Sara—दर्शनेनैव कृतार्थः पुन श्रवण कामय। मन्य प्रभूतमपि अङ्गं तृप्तय अल्पम् ॥ २९ ॥

CHARCHA

1 विलोकनन—वि + लोक + ल्युट् भावे विलोकन sight तेन। तृप्त करणे।

2 एव—अवधारणे। Adds emphasis to विलोकन। Just a glimpse of you and I am cleared of sin

3 तव—कर्मणि षष्ठी owing to the कृत् in विलोकन।

4 कृतार्थ—अर्थ object प्रयोजन he means the object of life कृत अर्थ यस्य one whose end is gained वय—। The end of every देहिन् is salvation of soul See next

5 निबर्हित etc—नि + बर्हं (हिंसायां भ्वादि) + क्त कर्मणि निबर्हित destroyed, removed अंहस् sin निबर्हितम् अहः येन that which has removed sin, बय—। तेन। Qual. विलोकनन। Removal of sin ensures salvation So this epithet explains how he is कृतार्थ।

6 तथापि—Still i.e., though कृतार्थ though I have nothing else to desire, yet This indicates that what follows is superfluous or incongruous

7 शुश्रु—श्रु + सन् + उ कर्तरि desirous of hearing Pred adj to वयम्।

8 गरीयसा—गरु momentous अतिशयेन गुरु इति गुरु + इयसुन् + ङीप् ङित्यम्=गर + इयसुन + ङीप्=गरीयसी more momentous सा। Qual.

गिर [र मन [he rule "निर्वचनविभज्योपपदे तरबीयसुनौ"—तरप् and ई ... 1 र कनिष्ठ्यम s of one out of two things, or I 1 1 r f r ce to another Here of चन कन r c ies t tl latter विलाकन is गुरु or l o n s n l ut गिर is गरीयसी। Next गुरु be- fc u e प्रिय स्थिर स्फिर-उरु बहुल-गुरु इड तृप दीर्घ इत्यादि ... when इष्ठन इमनिच् or ई नस । प्रिय \ bec me प्र \c Lastly the rule for डोप् ... —It ... is dropped in the formation of a word its fe ... attaching डोप्। It must not be objected th ... u t ed f r गुरु only s गुर्वी will not change The ... prātipadika ... वक्तव्यम्"—Wha is en joined of ... will hold even when the gender of the प्रातिपदिक is changed Hence गर् is the substitute for गुर्वी also

) गिर —गृणाति इति गृ+क्विप कर्त्तरि गिर् speech ता। The कर्म here does no take षष्ठी in connection with the कृत् in गुरुणु because the कृत ... उ This is owing to the prohibition "न लोका—" (ante)

10 अथवा—Of the two sense of अथवा sanctioned by the नानार्थव्यान (see Mal) Malli here takes पक्षान्तरे because he gives the equivalent तथ हि। But it seems better to take it as पक्षा न्तर। This will be clear from तथापि that precedes In बाल तथापि धीर, धैर्य्य is taken as incongruous with बालत्व। So कृताथ तथापि गुरुषु implies incongruity of गुरुषुता। अथवा now removes the incongruity एकस्मिन् पद कृताथ तथापि गुरुषु इत्यसमञ्जसम। पक्षा न्तर नैतदसमञ्जसम् &c

11 प्रशस्य—अतिशयेन प्रशस्यम इति प्रशस+ईयसुन् ज्यायस (neut) तस्मिन्। विषयाधिकरणे सप्तमी। It is not here taken as करण of ब्रवि। विवक्षातप्राप्त कारकाणि। The rule for ज्य is "प्रशस्यस्य ज्य।"

12 वृद्धत—वृध+स्त् ति भाव। Conj App

13 Voice— कृतार्थेन कृतार्थेन भूयते (मया) मया गुरुषुणा (भूयते)। क्र वपति or वप्यति।

30 Hari tells Narada about his arrival there

गतस्पृहोऽप्यागमनप्रयोजनं वदेति वक्तुं व्यवसीयते यया ।
तनोति नस्तामुदितात्मगौरवो गुरुस्तवैवागम एष धृष्टताम् ॥३०॥

P a —तव आगमन एव नः ताम् धृष्टतां तनोति [The fact that you have com... reason... me] Which enron... —यया आगमनप्रयोजनं व... व्यवसीयते ... [I am ... your v... t This is ... me and ... by your vs] Why do you ... th... ery —गतस्पृहः ... वद इति वक्तुं व्यवसीयते [It is ... because known ... that you are past all desire I ask you t... ob... ct of th... v s t The actions of one without desire must be without object ... of the ... after the ob... c are self-contradictory and ... nters] How is my vis... reason ... this ... —गुरुः उदितात्मगौरवः तव आगम [... even with me I ha... me a... sense of my own importance and hence I ar... that perhaps there might be some reason for your visit ...] 30

Prose—गतस्पृहः ... आगमनप्रयोजनं वद इति वक्तुं ... व्यवसीयते, ... उदितात्मगौरवः गुरुः एष तव आगम एव नः ताम् धृष्टतां तनोति ॥ ३०

En —Th... m... h... approach ... elf from which has sprung ... of self-importance prompts ... me th... impudence tha... tempts to speak thus—"Tell me the ob... of thy v s... tho... with all d... ceased" 30

[illegible]

E ... —See *Pra*

Mal ...—[illegible]

अस्माकं पृच्छा तनोति विस्तारयति [तनु विस्तारे । लट् । भवतो निःस्पृहत्वेऽपि दिव्यागमप्रयोजनं प्रष्टुमवकाशः प्राप्त इति भावः ॥ ३० ॥

Notes on Malli

1 लट् is attached भाव after the root भा । 2. You have conquered desire yet as the wise do nothing without an object there is room for my question

Sara—यद्यपि मत्त इव समस्तजगदीश्वरोऽपि भवान् आगत इति आत्मनि जातादरो दृष्टोऽस्मि मया । तथा निरीहोऽपि भवान् किमीहत इति प्रष्टुमिच्छामि ॥ ३० ॥

CHARCHA

1 गत &c—गत past स्पृह+अङ् भावे स्पृहा desire. गता स्पृहा यस्य one who has nothing to ask for, बहु—। Qual त्वम् *understood*

2 आगमन &c.—प्रयोज्यते अनेन इति प्र+युज+णिच् ल्युट् करणे प्रयोजनम् object आगमनस्य प्रयोजनम् the object of the visit, तत्—। सद्।

3 व्यवसीयते—वि+अव+सो+लट् त भावे being tried. स्यति, ससौ, सास्यति, असात् असासीत्। Nom यया।

4 तनोति—तन+लट्ति। तनोति तनुते, ततान तेने, तनिष्यति—ते, अतनीत्—अतानीत्—अतनिष्ट—अतत।

5 न —The plural for the singular and dual is optional by the rule "अस्मदो द्वयोश्च"।

6 उदित &c —Malli takes उदित in two ways—(a) उद्+इ+क्त कर्तरि उदित arisen, (b) वद+क्त कर्मणि उदित declared. गुरु+अण गौरव esteem, importance The exposition is different with (a) and (b) Thus आत्मनि गौरवम् आत्मगौरवम् self esteem सप्तमी। उदितम् आत्मगौरवम् अनेन अस्मात् वा through which has come self esteem, बहु—। Or आत्मनो गौरवम् आत्मगौरवम own importance, तत्—। उदितम् आत्मगौरवम् अनेन that which has declared *its own* importance, बहु—। Qual आगम। This exposition does not suit our case. Malli wants to say—That which has declared my own importance But आत्मन् cannot be twisted here into that sense. If we say आगम: आत्मगौरवं वदति the आत्मन् clearly

goes with आगम , so in आगम उदितागमौरव which is only another form of the first statement, the आगम belongs to आगम । उदित from वद् should therefore be rejected

7. आगम — आ + गम + अप् भावे आगम visit

8. धृष्टताम्—धृष् + क्त कर्तरि धृष्ट impudent, तस्य भाव धृष्टता impudence ताम् । The impudence lies in asking for the purpose of one who is purposeless. See *Prak.*

9. *Voice* —"मतस्य हैव उदयताम" या व्यवस्थति गौरवम गुरुणा पवेन तव आगमन मा धृष्टता तव्यते or तायत ।

Remark—For similar sentiments see introduction page 3

31 *Narada replies*

इति ब्रुवन्तं तमुवाच स व्रती
न वाच्यमित्थं पुरुषोत्तम त्वया ।
त्वमेव साक्षात्करणीय इत्यत
किमस्ति कार्य्यं गुरु योगिनामपि ॥ ३१ ॥

Prac.—इति ब्रुवन्त तं स व्रती उवाच । What did he say ?—हे पुरुषोत्तम त्वया इत्थं न वाच्यम् [You being the Soul Supreme you should not say so] Well, then what is your object ?—योगिनामपि अत गुरु कार्य्यं किमस्ति [You say so because I am a *Yogin* But for a *Yogin* too no momentous object can exist except this] Except which ?—त्वमेव साक्षात्करणीय इति यत [Except the fact that you are to be realised, I have come to see you. Your sight is the only object with all *Yogins*] 31.

Prose—इति ब्रुवन्तं तं स व्रती उवाच—हे पुरुषोत्तम त्वया इत्थं न वाच्यम् । योगिनामपि त्वमेव साक्षात्करणीय इत्यत, गुरु कार्य्यं किमस्ति ॥ ३१ ॥

Eng—To him who was talking thus the ascetic replied—O Soul Supreme, you must not speak thus What important aim is there of ascetics even, barring this, that you are indeed to be made manifest to their senses ? 31

B. E.—ইহা এই কথা বলিলে ব্রতী কহিলেন—হে পুরুষোত্তম, আপনি এরূপ বলিবেন না। আপনাকে সাক্ষাৎকার ভিন্ন যোগিগণের আর কোনও গুরু [illegible] নাই। ৩১।

Mall —इति ब्रुवन्तमिति । इति ब्रुवन्तं तं हरिं 'स व्रती मुनिः' 'उवाच' । किमिति — न पश्चात्तम पुरुषस्य सह ["न निर्धारणे" इति षष्ठीसमासप्रतिषेधः¹] 'त्वया इत्थं गतव्य हार्दपि" इति न वाच्य निःस्पृहस्यापि मम प्रयोजनसम्भवादिति भाव तत्त्व ह— योगिनामपि त्वमेव साक्षात्करणीय ' प्रत्यक्षीकर्तव्य 'इति मत' अस्मात्मनत गर क य्य किमपि न किञ्चित् इष्यम । तस्मान्न प्रयोजनान्तरप्रश्नावकाश इति भाव ॥ ३१ ॥

Expl —See *Prak* and *Eng* above.

Notes on Malli

1 A षष्ठीतत्पुरुष is prohibited by the rule "न निर्धारणे" (*Charcha*) 2 So there is no room for a query after any other object

Sara—भवत्साक्षात्कार एव परमं प्रयोजनं तत् किमिति प्रयोजनान्तरं तर्कयसि ? ॥ ३१ ॥

CHARCHA

1 इति—Thus or this Refers to the immediately preceding sloka not the whole speech

2 ब्रुवन्तम्—ब्रू+शतृ कर्तरि ब्रुवत speaking तम् । Note the वर्तमानकाल । It implies that Hari had not finished his speech when the sage interrupted him *Here we can say neither that the* फल *of the speech goes to the* कर्ता *nor that it does not go to him—there is no question* about the फल at all Hence we may use the आत्मनेपद or परस्मैपद indifferently In the आत्मनेपद we get ब्रुवाणम् with शानच ।

3 व्रती—व्रत vow, *i e*, the vow of asceticism तदस्य अस्तीति व्रत+इनि मत्वर्थे । Nom. to उवाच (ब्रू or वच+लिट्णल्) ।

4. वाच्यम्—वच+ण्यत् भावे (अविवक्षित कर्म root) to speak. If we attach ण्यत् कर्मणि then we have वाच्यम् utterable and वाक्यम् speech, sentence The change of च into क in connection with ण्यत् is व्यवस्थित (restricted) by the rule "वचोऽशब्दसंज्ञायाम्" ।

5 इत्थम्—अनेन प्रकारेण इति इदम्+थमु । Thus अव्यय । This

shows that वच here is treated as अकर्मक because न वाच्यमित्थं त्वया means—you must not *speak thus*, not you must not *say this*

6 पुरुषोत्तम—पुरुष soul उद्+तमप् उत्तम the highest, पुरुषेषु श्रेष्ठ पुरुषोत्तम the Soul Supreme निर्धारणे of the तत्—class तत्पुरुष। Here Malli's वाक्य does not contain the word उत्तम, *i e*, he gives अस्वपदविग्रह। The reason is he takes the word as a संज्ञा, and a संज्ञाशब्द has no वाक्य—"संज्ञा समुदायोपाधि। तत्र नित्यसमास एवायम्। न हि वाक्येन संज्ञा गम्यते —*Vrit*। "नित्य समासो नित्यसमास यस्य विग्रहो नास्ति"—*Bhashya* तत्—is available by the rule "संज्ञायाम्"। But this will not hide the तमी from the compund because अलुक् सप्तमी is enjoined in such cases by the rule "हलदन्तात् सप्तम्याः संज्ञायाम्"। The final form then is पुरुषेषूत्तम। The difficulty may be met by treating the word as an ordinary compound and not a संज्ञा Thus पुरुषेषु उत्तमः पुरुषोत्तम, सुप्सुपा। We call it सुप्सुपा because तत्—is no longer available The sense is the *highest soul* and as there can be but one *highest*, it serves all the purposes of a संज्ञा though it is an ordinary attributive Malli's remark "न निर्द्धा-" is to explain why he avoids the षष्ठीतत्—। He means this "there is निर्द्धारण in this case and both षष्ठी and सप्तमी are proper विभक्ति in पुरुष। But with the षष्ठी we canot have a तत्—owing to the prohibition "न निर्द्धा—"। Hence the necessity of a सप्त—।" This is misleading. According to कैयट there is no निर्द्धारण here. Simultaneous presence of three things are necessary for निर्द्धारण —(i) the part singled out (निर्द्धार्यमाण), (ii) the whole, (iii) the basis of selection (निर्द्धारणहेतु) These three are not present here, So it is a case of शेष षष्ठी and the prohibition does not apply. Thus पुरुषाणां श्रेष्ठः पुरुषोत्तमः as a संज्ञा, or पुरुषाणाम् उत्तमः पुरुषोत्तमः an ordinary attributive which serves the purposes of a संज्ञा (See above). Do not forget that even with निर्द्धारण there is no bar to compounding पुरुषाणाम् श्रेष्ठः or पुरुषाणाम् उत्तमः पुरुषोत्तमः, only the समास is not a तत्—but a सुप्सुपा। The prohibition is of तत्—only, not of सुप्सुपा also.

7 माचात् \C—साचात् is an अव्यय meaning प्रत्यक्ष। अतएव न साचात् अव्ययं कृत्य इति साच न + कृ + अनीयर् कर्मणि have to be made m [illegible] रतिलत—। साचात् is [illegible]tionally a गति by the rule "म नानप्रभृतीनि च"। H[illegible] c साचात् nd करणीय may be treated as unc[illegible] d wh[illegible] साचात् is not a गति।

8 अत—इदम् + डमि (प्रमी) + तम् स्वार्थे। अव्यय। Malli sup pl[illegible] अन्दन [illegible] pl[illegible]ng th[illegible] rel[illegible] that गम्यमानाप्यन्द्योग प्रमी।

कार्यम्—कृ + ण्यत् कर्मणि aim object

10 योगिनाम—अवश्य युज्यन्त इति युज (समाधौ दिवादि) + णिनि कर्मणि योगिन [illegible] नाम [illegible] षष्ठी related to कार्यम्।

11 अपि—Th[illegible] implies गृहिणां तु नास्त्य व योगिनामपि नास्ति wh ch d[illegible] t lend[illegible] ch [illegible]t to the assertion

12 [illegible] तुवन तेन व्रतिना [illegible] कार्येन (भूयते) गुरुणा कार्य क न भूयत

32 Narada praises Hari

उदीर्णरागप्रतिरोधकं जनैरभीक्ष्णमक्षुण्णतयातिदुर्गमम्।
उपेयुषो मोक्षपथं मनस्विनस्त्वमग्रभूमिर्निरपायसंश्रया ॥३२॥

Prak—त्वं मनस्विनां अग्रभूमिः [You are the highest goal of all stout hearted people] Whom do you call stout hearted?—मोक्षपथम् उपेयुषः मनस्विनः [I mean the people who are on the road to salvation] Why should I be their goal?—निरपायसंश्रया अग्रभूमिः [Because you being once reached all danger is past and there is no fear of straying again] Why speak of straying?—जनैः अभीक्ष्णम् अक्षुण्णतया अतिदुर्गमं मोक्षपथम् उपेयुषः [It is a very difficult road People do not tread much this way hence there is no clear track in it and there is danger of straying That danger is over when you are reached] Is that the only danger?—उदीर्णरागप्रतिरोधकं मोक्षपथम् उपेयुषः [There is again another danger The road is infested by robbers—the irrepressible senses Once in their hands the traveller is lost for ever That danger too is past when you are reached So you can see of what prime importance this visit is to *me*] 32

Prose—उद्दीर्णरागप्रतिरोधकम् कभीत्म बहुमतया जनै अतिस्यमं मावयमम उपयुष मनस्विन त्व निरपायसयया मदमूमि ॥ ३२ ॥

Eng —Of the strong minded who have reached the track to salvation which with impediments of the impetuous passions is very hard to traverse by people because almost untrodden, you are the goal ahead of unfailing shelter 32

Ben.—लोकजन्यादन्द दन्मन मुक्तिमार्ग कति दुत्र क नेकाम मिरवरजन- मकल प्रतिवन्धक ममाकुल। ताहार बन कष्ट करिया सेई पथ अतिवाहन गोरम्बर एक आपनि एकबार आगनाम उपस्थित हइले पारिल आर बन्धनर सम्भावना थाके ना। ३२।

Expl —The road to salvation leads up to you The stout hearted pilgrim who wends his weary and perilous way along it, rests in permanent security on reaching you This visit to you is thus of momentous consequence to me Also see *Prak*

Malli—यस्य योगिनामपि तमय मात्रालकरणीय इति तदेव द्रढयति उदीर्ण- मिति। उदीर्णं उत्क्रि 'राग विषयाभिलाष स एव 'प्रतिरोधक प्रतिबन्धक सञ्चरत यस्मिन् (तम्) ["प्रतिरोधिपरास्कन्दिपाटच्चरमलिम्रा वा" इत्यमर] 'कभीत्म अनुसारया' कमनलनेन अप्रतिहतत्वन च 'जनै' 'अतिस्यम मार्गन्तम' अयनमार्गे कान्तारत्व 'उपयुष' प्राप्तवत ["उपयिवान्—" इत्यादिना क्वसुर्निपात] 'मन स्विन' मनस्व धैर्यस्व च [प्रशसायां विनि] 'तम्' एव निरपाय पुनरावृत्तिरहित 'सरण' प्रतिरक्षण म तदयम् ["शरण गृहरक्षित्रो" इति अमर] 'अदभूमि' उत्पत्थानम् ["अवसानभूमि प्राप्य" इति विश्व]। "सोऽहम्" इत्यादि सुतरान् (तव) अत्र एव मोक्षलक्ष्मि भाव। यत्र तु मुमुक्षु नदि तमय मात्रान करणीय इति सिद्धम् ["तमय विदित्वातिमृत्युमेति नान्य पन्था विद्यतेऽयनाय" इति श्रुत]। यथा कश्चित् कुतश्चित् महद्भय निरस्य कश्चित् कान्तारं तस्य किंचिद्विपद्यमानमपि अभयाय अश्वर तत्र तमपि मुमुक्षु इति ध्वनि ॥ ३२ ॥

Notes on Malli

1 (This follows) from the Stu ? ? ?— —He does not come

bacl 2 Is a e eacl ng so 1 is मोक्ष as is seen from such Sru स इम \ Hence it follows that you have to be s gh l r th s who want मोक्ष। 3 This follows from l sr t तमेव— —Attains salvation on knowing Him, there is no t al at on 4 The implication is that as to one es n some dang r and fleeing through some forest, e c t som safe place offers security so to the मुमुक्षु is (t e s g t of) by f

Sara—त्वां प्रयत्न चलिता मुमुक्षवो यथा । तमतीत्य यदि कश्चित् त्वां प्राप्त न त स दुनरावर्तत अतः त्वां प्राप्त ॥ ३२ ॥

CHARCHA

1 उदात्त &c —उद्+त्त (गत्यर्थात् क्तादि)+क्त कर्तरि उदीर्ण gone up exceeded elated &c रञ्ज+घञ् करणे राग passion, desire प्रति+बन्ध+णिच् कर्तरि प्रतिबन्धक *hindrance* also *robber* उदीर्णो रागः the passions unrestrained कामधा— । स प्रतिबन्धक यस्मिन्, बहु— । तम् । Qual मोक्षपथम् (which see

2 तते —इत्य in the अनुक्त कर्ता owing to the त्वन् in त्वत्परम् ।

3 अभीक्ष्णम्—अव्यय meaning पुन पुन । Qual the क्रिया in क्षुण्ण । See next Here the sense is ' not being often क्षुण्ण", i e, the नञ् should go with अभीक्ष्ण । Hence instead of अभीक्ष्णम् अक्षुण्णतया we should say अनभीक्ष्णक्षुण्णतया । But the sense is clear Hence the समास of नञ् with क्षुण्ण may be allowed सापेक्षत्वेऽपि गमकत्वात् समास ।

4 अक्षुण्णतया—क्षुद+क्त कर्मणि क्षुण्ण *practised* also *beaten* न क्षुण्ण अक्षुण्ण, नञ्तत्— । तस्य भाव, तया । तृतीया । See मोक्षपथम्

5 अतिदुर्गमम्—अति+दुर्+गम+खल् कर्मणि impassable गम । Qual मार्गपथम् । "न लोका—" (App) इति षष्ठी निषेधात् तते इति अनुक्ते कर्तरि तृतीया एव ।

6 त्वदेपु =See अमुपदुषा, sl 24

7 मोक्षपथम्—मोक्षणम् इति मोक्ष+णिच् भावे+घञ् भावे मोक्ष *salvation*, also *escape* मोक्षस्य पन्था मोक्ष+पथिन्+अ समासान्त मोक्षपथ *road to salvation* also *way of escape* तत्— । तम् । The समासान्त is by the rule "ऋक्पूरब्धूःपथामानक्षे" (ante) Owing to the

double meaning of मोक्ष the epithets also have two senses Thus (i) मोक्ष=salvation प्रतिरोधक hindrance, अक्षुण्ण unpractised मनस्विन good hearted, अपाय fall (ii) मोक्ष=escape, प्रतिरोधक robber, अक्षुण्ण unbeaten मनस्विन stout hearted (this suits both cases), अपाय danger "न लोक—" इति षष्ठी निषेधात् उपेयुष इत्यस्य अनुक्त कर्मणि द्वितीया एव

8 मनस्विन—मन अस्य अस्ति प्रशस्तम् इति मनस्+विनि मनस्वी stout hearted अस्य। मत्वर्थीय affixes may be attached in different senses thus —"भूमनिन्दाप्रशंसासु नित्ययोगेऽतिशायने। सम्बन्धेऽस्तिविवक्षायां भवन्ति मतुबादय ॥"

9 अदभूमि—अद is an adjective here meaning प्राप्य that which is to be reached अदा भूमि destination कर्मधा—। Or अद front अदो भूमि the goal ahead सुपसुपा।

10 निरपाय &c —अप+अय+घञ भाव अपाय a step back fall, or, अप+अय+घञ करणे अपाय danger सम+श्रि+अच् भावे संश्रय resort निरत अपाय अस्मात् निरपाय *permanent* (मोक्ष=salvation), also *safe* (मोक्ष=escape) बहु—। निरपाय संश्रय यस्य बहु—। Qual अदभूमि।

11. *Voice*— त्वया मनस्विना अदभूमा (स्मृत)।

33 Hari is पुरातनपुरुष।

उदासितार निगृहीतमानसै

गृहीतमध्यात्मदृशा कथञ्चन।

बहिर्विकारं प्रकृते पृथग्विदु

पुरातनं त्वा पुरुष पुराविद ॥ ३३ ॥

Prak—पुराविद त्वां पुरातन पुरुष विदु [You are known as the Primal Soul to those that are versed in ancien lore] Do you mean I was the first creation?—बहिर्विकार पुरुष त्वां विदु [They know you as outside creation—uncreated] Do you take me for Prakriti?—प्रकृत पृथक् उदासितार विदु [No You are different from Prakriti and stand aloof, indifferent to what Prakriti does You are the Eternal Soul] But as such how am I known at all?—निगृहीतमानसै अध्यात्मदृशा कथञ्चन गृहीत त्वाम् [You are indeed

[illegible] who have command over their mind, d[illegible] the self within and know you with [illegible]

[illegible]—पुराविदः त्वां निगृहीतमानसैः अध्यात्मदृशा कथञ्चन गृहीतम् उदासितारं बहिर्विकारं प्रकृतेः पृथक् पुरातनं पुरुषं विदुः ॥ ३३ ॥

L—[illegible] conversant with the past know you as the [illegible] beyond the transformations different from Prakriti, and [illegible] aloof detected [illegible] somehow by the self restrained with scrutiny directed towards self. 33

[illegible]—[illegible] প্রকৃতি ও বিকৃতি হইতে ভিন্ন উদাসীন পুরুষ [illegible] আপনার দর্শন লাভ করেন ॥৩৩॥

Exp—Those who strive to get a sight of you, direct their scrutiny inwards and with great difficulty realise you as standing aloof from creation being neither Prakriti nor Vikriti. Also see *Pr k* 3.

Mal—ननु प्रकृतिविविक्तपुरुषसाक्षात्कारात् मोक्षः नात्मसाक्षात्कारात् इत्याशङ्क्य सोऽपि त्वमेव इत्याह उदासितारमिति । 'पुराविदः' पूर्वज्ञाः कपिलादयः त्वां निगृहीतमानसैः चलनिग्रहचित्तैः योगिभिः आत्मनि अधि इति 'अध्यात्मम्' [विभक्त्यर्थेऽव्ययीभावः । "अनश्च" इति समासान्तष्टच्] अध्यात्मं या 'दृक्' ज्ञानं तया 'अध्यात्मदृशा' प्रत्यग्दृष्ट्या 'कथञ्चन' कृच्छ्रेण 'गृहीतं' साक्षात्कृतम् । कीदृशं गृहीतम् इत्यत (?) आह—'उदासितारम्' उदासीनं प्रकृतौ स्वार्थप्रवृत्तायामपि स्वयमप्राकृतत्वात् अस्पृष्टम् इत्यर्थः [आसेस्तृच्] विकारेभ्यो बहिः 'बहिर्विकारं' महदादिभ्यः पृथग्भूतमित्यर्थः ["अपपरिबहिरञ्चवः पञ्चम्या" इत्यव्ययीभावः] किञ्च प्रकृतेः त्रैगुण्यात्मनः मूलकारणात् 'पृथक्' भिन्नम् ["प्रकृतिः पञ्चभूतेषु प्रधाने मूलकारणे" इति यादवः] पुरा भवं 'पुरातनम्' अनादिम् ["सायंचिरम्—" इत्यादिना ट्युप्रत्ययः] 'पुरुषं' पुरुषपदवाच्यं विज्ञानघनं 'विदुः' विदन्ति ["विदो लटो वा" इति झेरुसादेशः । यदाह —"मूलप्रकृतिरविकृतिर्महदाद्याः प्रकृतिविकृतयः सप्त । षोडशकस्तु विकारो न प्रकृतिर्न विकृतिः पुरुषः ॥" इति । "अजामेकां लोहितशुक्लकृष्णाम्" इत्यादि श्रुतिश्च]

सोऽपि त्वमेव "तत् त्वमसि" इत्यादिवाक्यैरैक्यश्रवणात् । तस्मात् त्वमेव साक्षात्कर्तव्य इति मुमुक्षूणां इति भावः ॥ ३३ ॥

Notes on Malli

1 ननु &c —'Well salvation follows from a sight of *Purusha as distinct from Prakriti not from a sight of me*"— Apprehending this objection he says "That too is thyself" in उदासितारम् &c 2 An अव्ययीभाव in the sense of विभक्ति टच् is the समासान्त by the rule "अनश्च" । 3 Himself unaffected because of being unrelated to Prakriti though Prakriti works for him 4 Full of knowledge all knowledge 5 The statement "मूलप्रकृति—" (*Char*) and Srutis like "अजामेकां—" (*Char.*) so declare 6 That too art thyself because identity is seen from statements like "तत् त्वमसि —Thou art That

Sara—कपिलप्रोक्त पुरुषोऽपि त्वमेव । यत मुमुक्षुभिः त्वमेव साक्षात्कर्तव्य इति ॥ ३३ ॥

CHARCHA

1 उदासितारम्—उद् + आस + तृच् कर्तरि उदासिता sitting aloof तम् । Qual पुरुषम् । Comp —"तद्दर्शिनमुदासीनं त्वामेव पुरुषं विदुः" ।

2 निगृहीत &c —नि + ग्रह + क्त कर्मणि निगृहीत restrained मन एव इति मनस् + अण् स्वार्थे मानसम् mind निगृहीतमनोभिः by those that had turned their mind back from the external world कर्त्र— Qual अन्वेषि understood

3 सदृष्टम्—Seen realised Qual पुरुषम् ।

4 अध्यात्म &c —आत्मन self दृश + क्विप् कर्मणि दृश् sight आत्मनि इति अधि आत्मन् + टच् समासान्त अध्यात्मम् on self अव्ययीभाव । It is सप्तम्य । अध्यात्म दृक् अध्यात्मदृक् the sight turned towards self अन्तर्मुखा । तत्र । देशा in the sense of the विष in सप्तम्य । By the rule "अनश्च" an अव्ययी—ending in अन् takes टच् as a समासान्त affix We have अध्यात्मम् instead of अध्यात्म by the rule "नस्तद्धिते" ।

5 कदाचन—चन is an अव्यय implying indefiniteness,' कदाचन

s nc comp und It means omehow i e, with great d t ic

(बहिर्विकारम्—बहिस् an अव्यय meaning different from,' 'out d \ वि + कृ + घञ् कर्मणि विकार transformation effect, विकारेभ्यो बहि अ-या— I s neuter तम। Qual पुरुषम्। अप परि, बहिस् and de a ves of the r t अञ्च are compounded into an अव्ययी— tl पञ्चम्यन्त words by th rule "अपपरि—" (Malli) By महदादिभ्य I re Malli refers to the Karika मूलप्रकृति– " *Tattvakaumudi* In this प्रकृति s अविकृति next come महत् &c seven in number wh ch ar प्रकृति as well as विकृति then follow 16 that are विकृति o v lastly omes पुरुष which is neither प्रकृति nor विकृति। Hence बहिर्विकारम् excludes all the intermediate 23 between मूलप्रकृति and पुरुष। It ay mean e ther मूलप्रकृति or पुरुष, which of these is intended v ll be clear from the next

प्रकृत —कृ + क्तिन् कर्मणि भाव वा कृति work, प्रकृष्टा कृतिरस्मा प्रकृति he first cause (मूलप्रकृति), बम—। तस्मा। The पञ्चमी is op t onal by the rule "पृथग्विनानानाभिस्तृतीयान्यतरस्याम्"। Hence प्रकृत्या पृथक् is also allowable प्रकृत पृथक् —different from प्रकृति elim nates मूलप्रकृति and leaves पुरुष only

8 विद —विद् + लट् अति। Conj App

9 पुरातनम्--पुरा is अव्यय meaning प्राक् days of yore तत्र भव इति पुरा + ट्यु or ट्युल्। See चिरन्तन, Sl 15 पुराण is an optional form got by निपातन in rules like "पुराणप्रोक्तेषु ब्राह्मणकल्पेषु" "पूर्वकालैकसर्वजरत्पुराणनवकेवला समानाधिकरण" &c

10 पुराविद —पुरा प्राक् भ वित्ति इति पुरा + विद् + क्विप् कर्तरि, उपपदतत्—।

11 *Voice*—पुराविद्भि त्वम् गृहीत उदाहृत पुरातन पुरुष विन्दसे।

34 Hari's works

निवेशयामासिथ हेलयोद्धृतं फणाभृता छादनमेकमोकस ।
जगत्त्रयैकस्थपतिस्त्वमुच्चकैरहोश्वरस्तम्भशिर सु भूतलम् ॥ ३४ ॥

Prak—त्वम् अहीश्वरस्तम्भशिर सु भूतलम् निवेशयामासिथ [You converted the thousand heads of Vasuki the snake king, into so many pillars and placed the earth on them] What were the pillars

for ?—फणाभृताम् श्रोकसः एकम् उच्चकै छादन भूतल निवेशयामासिथ [Snakes lived in the nether regions exposed to the inclemency of the weather You very kindly set up the earth on these pillars as a high roof to their abode] It was a difficult work, was it not ?—जगत्त्रयैकस्थपति त्वं हेलया उद्धृत भूतल निवेशयामासिथ [Difficult no doubt But you are that unrivalled mason who made the three worlds to you it was an easy task You lifted the earth up, with the greatest ease and placed it on these pillars]. 34

Prose—जगत्त्रयैकस्थपति त्वं हेलया उद्धृत फणाभृताम श्रोकस एकं छादन भूतलम उच्चकै महीधरस्तम्भशिर सु निवेशयामासिथ ॥ ३४ ॥

Eng —You, the sole mason of the three worlds placed on the tall tops of the post the serpent king the earth lifted with ease—the matchless roof for the abode of the hooded horde 34

Beng —আপনি ত্রিভুবনের অদ্বিতীয় স্থপতি পৃথিবীকে হেলায় তুলিয়া লইয়া নাগরাজের মস্তকরূপ স্তম্ভসমূহের উপর ফণিগণের আবাসগৃহের অদ্বিতীয় ছাদস্বরূপে স্থাপিত করিয়াছেন ॥ ৩৪ ॥

Expl.—What a wonderful mason you are ! You converted the thous nd heads of Vasuki the snake king into so many pillars, lifted the earth up with the greatest ease and placed it on them as an admirab'e roof to the abode of snakes who were so long exposed to the ii clemency of the weather. 34

Malli —एव भवतो निर्दुष्करमुक्ता सम्प्रति प्रस्तुतोपयोगितया मनुष्यन्त्रिन्य चतुर्भि श्लोकैर् निवेशयामासिथ इति । 'जगत्त्रयैकस्थपति' एकाधिक एकस्त्री च ["स्थपतिरधिपतौ तक्षणि बृहस्पतिसवयाजौ " इति केशवः] 'त्वं हेलया उद्धृत' वराहावतारे इति भाव 'फणाभृताम श्रोकस ' च सदनस्य सदनाय ["श्रोक. सद्मनि श्राश्रये" इति विश्व] 'एक छादनम्' श्रावरण 'भूतलम् उच्चकै ' उन्नतम् 'महीधर ' शेष एव 'स्तम्भ ' तस्य 'शिर सु' सहस्रमूर्धसु च फणासहस्रेषु इति भाव "निवेशयामासिथ' निवेशितवान असि [विदन्तर्भावितण्यर्थाद् लिट् मध्य । "कृञ्चानुप्रयुज्यते लिटि" इति अनुप्रयोग । अत्र शिरसां स्तम्भत्वरूपणात् रूपकम्" ॥ ३४ ॥

Notes on Malli

1 Having th s described the characterless nature of the H v (n p rsonal) he now belauds him in six verses, l on n th निवशय मतिथि in his *personal* character because that su s l for th matter in hand 2 स्थपति means अधिप, तचन तस्मपति सचिव । 3 We have शन् of लिट् after विश with शिव् । अन incl l क्रदान्— (*Clar*) 4 The अलङ्कार is शिष्ट परम्परितरूपक lecaus the श्लिष्ट and the अश्लिष्टरूपक are related as ca ise and ffec

Sa a—क्रमाद त नामभवन भवता । प्रथम शिरासि एव तस्य जन्ममङ्गलम्, रूढ एव सप्रतिष्ठ पितन्हनि ३४ ॥

CHARCHA

1 निवशयमासिथ—नि+विश+णिच्+लिट् थल्। Conj App The rul "कृञ—" (Mall) means— कृ भू or अस् is subjoined in लिट् to the root कास and roots got by adding affixes

2 हेलया—हेला ease तया। प्रकृत्यादि इया।

3 उद्धृतम्—उद्+धृ+क्त कर्मणि lifted Qual भुतलम्। The allus on is to the वराहवतार। Comp "तत समुत्क्षिप्य धरां स्वदंष्ट्रया महावराह स्फुटपद्मलोचन । रसातलादुत्पलपत्रसन्निभ समुत्थितो नील इवाचलो महान ॥"

4 फणाभृताम्—फणा बिभर्ति इति फणा+भृ+क्विप् कर्तरि फणाभृत those that bear hoods उपपदतत—। तेषाम्।

5 छादनम्—छद्+णिच्+ल्युट् करण roof तत्। Qual भुतलम्।

6 एकम्—अद्वितीयम् incomparable Qual छादनम्।

7 आकम —ओकम house तस्य। Malli also gives आश्रय shelter as a meaning But it is doubtful if the poet intended a distinction to be made between *shelter* and a *house*

8 जगत् &c —जगत् the worlds (Sl 1) त्रय अवयवा अस्य इति त्रि+अयच् त्रयम् a traid त्रयम् is also available giving त्रितय as in "अनक्ति कल्पितत्रितयेऽपि दीर्घताम्", Sl 26 स्थपति lord mason एकस्थासौ स्थपतिश्च the sole master or, wonderful mason कर्मधा—। जगतां त्रयम् इतत्—। तस्य एकस्थपति, इतत्—। The sole master of the

three worlds or *the wonderful mason that made the three worlds* Qual त्वम्।

9 स्रष्टकं —See *ante* Qual अहीश्वरस्तम्भशिर सु।

10 अहि &c —ईष्ट इति ईश+वरच् कर्तरि ईश्वर the lord अहीनाम ईश्वर the serpent king Vasuki, इतत— । स एव स्तम्भ the post of the serpent king कर्मधा— । तस्य शिरांसि, इतत । तेषु । अधि एवं। Here Malli has शिरस्=*top* also *head* The latter however, is not available if अहीश्वर is taken as a स्तम्भ। The exposition then will have to be स्तम्भरूपाणि शिरांसि स्तम्भशिरांसि the posts of heads, कर्मधा— । अहीश्वरस्य स्तम्भशिरांसि, इतत— ।

11. भूतलम्—The earth We may also construe—भूतल कल्प भूतल् चोकम एक छादन निवशयामासिथ—Placed the earth as an, admirable roof to the house of the snakes छादन will then be a विधेयविशेषण of भूतल। This agrees better with facts because before the earth was lifted, she had ceased to be a cover (छादन) to the abode of the snakes She became so after being steadied on the head of Vasuki.

12 *Voice* —जगत्त्रैकस्थपतिना त्वया निवशयामास।

13 *Remark*—Here the earth is taken as a roof and the heads of Vasuki as so many pillars on which that roof rests This is रूपक। Now, जगत्त्रयैकस्थपति is the agent that has placed this roof on these pillars But that sort of work is done by masons only. Hence जगत्त्रैकस्थपति must be *taken as a mason*. Thus a fresh रूपक arises by virtue of the already existing रूपक। This is what Malli means by रूपकयोः समुच्चयभावात्। Again, as स्थपति means a mason also, we may suppose that the poet intends a श्लेष in स्थपति to bring forward the character of mason. This is Malli s श्लिष्टरूपक। But here perhaps many will prefer to start with स्थपति meaning *mason* and do away with the श्लेष and have a plain रूपक in the verse

35 *Hari unrealisable*

अनन्यगुर्वास्तव केन केवलः पुराणमूर्त्तिर्महिमावगम्यते।
मनुष्यजन्मापि सुरासुरान् गुणैर्भवान् भवच्छेदकरैः करोत्यधः॥३५

P a तव पु णमूर्ते केवला महिमा केन अवगम्यते [There is none o h n sty f y ur anc ent se f in its en अनन्यगुरु पुराणमूर्ते महिम [That self has none f k f x e ete al s v rt es must l g h e f be , con g ehended by all h u c d y] How do you know if that f u l —मनुष्यजन्मा अपि भवान् सुरासुरान् अध क त [n y l u an hape you excel the gods and de nons Wh tl w ll be the majesty of the d v ne self ?] How do I the gods a d the demons ?—भवच्छेदकैः गुणैः [B t h en ove the re b rtl of those who see yo

P e—अनन्यगुरोः तव पुराणमूर्तेः केवलः महिमा केन अवगम्यते? मनुष्यजन्मा अपि भवान् भवच्छेदकैः गुणैः सुरासुरान् अधः करोति ॥ ३५ ॥

Eng —Thou h born of ma 1 you surpass the gods and the demons l y v rtues that remove reb rth (of others) by wl om then can be app ehended the whole of the majesty of your pr mal se f tl t has none el e as pro en tor? [Or—than whom no e l her ex sts—*Malli*] ३५

Be g —আপনি মনুষ্য হইয়াও ক নি ভবনিবারক সাধুগণের পুনর্জন্মের নিবারণ করিয়া দেব ও দ নবগণ ক অতিক্রম করিয়াছেন। অতএব আপনার যে প্রকৃত মূর্তি অর্থ ই পর সাহার সমগ্র মহিমার কে উপলব্ধি করিবে ? ৩৫ ।

Expl —See *Prak* and *Eng*

Malli —अनन्यति। न विद्यते अन्य (? अन्या) गुरु यस्य तस्या अनन्यगुरोः इति अनीकारान्त पाठ [समासान्त ग्र क ङोपि "नद्युतश्च" इति कप्प्रसङ्गात्। पद्यात् तु अनुपसर्जन धिक रात् "वोतो गुणवचनात्" इति न प्राप्नोति। "ङिति ह्रस्व" इति वा नदीसंज्ञात्वात् "आण्नद्या" इत्याडागम । केचित्तु समासान्तविधिरनित्य इति कप वारयन्ति] तस्या सर्वोत्तमाया तव पुराणमूर्तेः अप्रमानुषस्वरूपस्य केवल कृत्स्न ["केवल कृत्स्न एक स्यात् केवलश्चावधारणे" इति विश्व] महिमा केन अवगम्यते न केनापि इत्यर्थ । कुत ? मनुष्यात् जन्म यस्य

स 'कनुग्रजन्मा भवन ["भवन्या हि बहुव्रीहिर्व्यधिकरणो जन्माद्युत्तरपद इति वामन"] भवच्छेदकरे समासान्तवर्तके गुणे ग्रामादिभि 'सुरासुरान [सुरासुरविरोधस्य कार्योपाधिकत्वेन अशाश्वतिकत्वात् "येषाञ्च विरोध शाश्वतिक" इति न द्वन्द्वैकवद्भाव इत्याह"] मध करोति [शेषे प्रथम" इति प्रथमपुरुष। भवच्छब्दस्य युष्मदस्मदन्यत्वेन न प्रयत्न इति"]। मातुष एव त महिमा दरवगाह असानुपम्न किम् इति तात्पर्यार्थ [द्वितीयार्द्धे भवकारानुप्रासाख्या छकानुप्रास] ॥३५॥

Notes on Malli

1 समासान्त &c —If टाप s attached (to गुरु) before compounding कप् will come in by the rule "नद्यृतश्च" (Char) But after compounding the rule "वोतो—" does not apply because ङीष् operates on what is not an उपसर्जन (Char) Now we get the augment कप् by the rule "आप्—" as the word (अनन्यगुरु) is optionally a नदी by "ङिति— (Char) Some however exclude कप् saying that समासान्त rules a not obl gatory Vamana says—व्यधिकरण बहुव्रीहि is unavoidable with जन्मन् &c as final They say that the feud between gods and demons arose from a special reason and is therefore not eternal hence there is no द्वन्द्वैकवद्भाव as required by "येषाञ्च—" Char) 4 भवत being neither युष्मद् nor अस्मद् it is अन्य so we have प्रथम पुरुष by "शेषे—"।

Sara—See Malli मानुष एव तात्पर्यार्थ

CHARCHA

1 अनन्य &c —न्य great महत् or पितृ progenitor "गुरुर्निगिरा" महति दुर्जराशघनोर्धपि। पुमान्निषेकादिकर पितादौ सुरमन्त्रिणि" इति मेदिनी। In the fem we have गुरु or गुरु+ङीष् गुर्वी। अविद्यमाना अन्या गुरु (great) यस्या (स्त्री) सा अनन्यगुरु than whom none greater exists बह— (Malli) Or—अविद्यमान अन्य गुरु (progenitor) यस्या (सती) अनन्यगुरु having no one else for her progenitor, बह—। The idea is the same as in स्वयम्भू, or as is expressed by "स्वजन्मानमात्मना"। तस्या। Qual पुरातनमूर्ते। The बह—is by "सप्तम्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च वक्तव्य "—Malli warns against starting

th th form नद्‌) r y the rule "नद्यात्" ऋकारान्त words and *words* t: ol kn sn *as* नदी *(such as* गुर्वी), *if final in a* बहु—, requ r t सम स न an s कप् we shall then have अनुग्गुर्वी + कप् + ङ्प् चनन्यगर्वक । N t le sys y u cannot attach ङीप् to चनन्यगुरु । h I *नाता*—" be a se this rule does *not* apply to word l are technically known as उपसर्जन, and the ele me ! बहु—are all उपसर्जन thus गुरु in चनन्यगुरु is an उपसर्जन, s ङ न cannot come । This precludes the reading चनन्यगुर्व्या, a d Malli says "चनन्यगुर्वा इत्यनीकारान्त पाठ" । Lastly if you ask why चनन्यगुर्वा and n t चनन्यगुर्वाः, he answers—both are correct because by the rule "ङिति ह्रस्वश्च" the word is optionally deemed as नदी in ङ ङसि, ङस् and ङि । Attaching ङस् and taking it as नदी we have चनन्यगुरु + ङस् = चनन्यगुरु + आट् ङस् = चनन्य गुरु + आस् = चनन्यगुर्वा the आट् coming in by the rule "आण् नद्याः" । Without नदीसंज्ञा the form is चनन्यगुरोः । कश्चित् &c in Malli refers to a *defence of the reading* चनन्यगुर्व्या । *It starts with* गुर्वी *yet avoids* कप् saying that the rules for समासान्त are not obligatory Comp. "धृतिधनुष रघुनन्द ' स्मरामि" -*Bhavabhuti* Malli's exposition is open *to cr ticism In the first place* अविद्यमाना अन्या गुरु यस्या: *should* be अविद्यमाना अन्या गुरुतरा यस्याः by the rule "द्विवचन विभज्योपपदे तरबीयसुनौ" । Next supposing this is overlooked, अन्या is superfluous, अविद्यमाना गुरुतरा यस्याः fully expresses the idea and it does it more elegantly We have therefore offered the second ex position above In this, अन्य is *not* superfluous, for अविद्यमान गुरु यस्याः means *un born*, whereas we want to say *born of hi n self*—स्वयंभू । Besides it contrasts very well with मनुष्यजन्मा ।

पुराण &c—पुराण *primeval* (see पुरातनम्, Sl 34) मूर्त्तय मया इति मूर्च्छ + क्तिन् करणे मूर्त्ति body पुराणी मूर्त्ति the primeval self, कर्मधा— । तस्याः । Malli's अमानुषस्वरूपस्य is to sh w that this is in contrast with मनुष्यजन्मा । But चनन्यगुर्वा with the explanation we have given to it, shows the contrast much better because it actually states *who* the progenitor is—it is ब्रह्मन् himself.

3 महिमा—महत् great. तस्य भाव इति महत् + इमनिच् greatness.

4 मनुष्य &c —मनु was the progenitor of the human race मनोरपत्यं जातिः इति मनु + यत = मनु षुक् + यत = मनुष्य man मनुष्यात जन्म यस्य born of man बह— । A बहु—with constituents other than those in the प्रथमा (समानाधिकरण) is not sanctioned by पाणिनि । The rule "सप्तमीविशेषणे बहुव्रीहौ" provides for the solitary exception, viz सप्तमी leading in the compound (व्यधिकरण) । Vamana the Rhetorician remarks that it is not possible to avoid पञ्चमी in compounds like चक्रजन्मा मनुष्यजन्मा etc with जन्मन &c final Note the contrast in one case *born of man* in the other *born of Brahman*

5 सुर &c —न सुरः सुरविरोधिन असुरः, नञ्तत— । The नञ् here implies विरोध । Com "तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्तिताः ॥" सुराश्च असुराश्च, द्वन्द्व । सात The rule "येषाञ्च—" requires the neuter singular in a द्वन्द्व of those who are in eternal feud Why not then सुरासुरम ? Malli answers, this feud is *not* eternal It originated with the distribution of अमृत got by churning the ocean Comp "पृथिवी च सुरासुरैः," "देवासुरैरमृतमम्बुनिधिर्ममन्थे" ।

6 भवान्—भाति इति भा + डवतु कर्तरि । Fem भवती ।

7 भव &c —भवतीति भू + अच् कर्तरि भव birth *re* birth Or— भवत्यनेन इति भू+अ करणे "भवत्यस्मिन्ननेन वा भवः पुंसि सम्पत्ता च प्रागीरित च । प्रकरदृष्ट क्वचिदमप्यागमेऽपि उदः स्मात"—Dhaturritta. Here घञ् by "कारोरप" is barred by—ऋदोरप् । छिद + घञ् भावे छेद cessation भवस्य छेदः cessation of re birth, तत्— । तं कुर्वन्ति इति भवच्छेद + कृ + ट कर्तरि those that cause cessation of re birth उपपदतत— । तैः । Qual दृशौ । The re birth is of *others* i e, of those who come to see Krishna.

8 कर्तरि—The प्रथमपुरुष is defended by the rule "शेष प्रथम" । Everything except युष्मद् and अस्मद् is शेष । So भवत्, which is neither युष्मद् nor अस्मद् must be शेष and therefore regarded as प्रथमपुरुष notwithstanding that it means युष्मद् ।

9 I i e— शिरस अविशय क सदान्दृनि । भवद्भ्यां भवता सुरासुरा...क्रियते ।

36 Earth made heavy by Hari

लघूकरिष्यन्नतिभारभङ्गुरामम् किल त्वं त्रिदिवादवातर. ।
उदूढलोकत्रितयेन साम्प्रतं गुरुर्धरित्री क्रियतेतरां त्वया ॥३६॥

Pra —साम्प्रतं त्वया धरित्री गुरु क्रियतेतराम् [You are now making h   l excessively heavy] How so?—उदूढलोकत्रितयेन त्वया [\   have all the three worlds in your body The earth is thu   urd ned with three times the weight it had before]. Well what h r ?—अमूं लघूकरिष्यन् किल त्वं त्रिदिवात् अवातर [Did you not co   d vn fro heaven to lighten the earth?] I for   l t d lere was to lighten her—अतिभारभङ्गुरां लघूकरिष्यन् [Th   arth was being crushed under the weight of the iniquities f he enemies of the gods You came down to lighten that weight] 36

Pro c त्वम् अतिभारभङ्गुराम् अमू लघूकरिष्यन् किल त्रिदिवात् अवातर । साम्प्रतम् उदूढलोकत्रितयेन त्वया धरित्री गुरु क्रियतेतराम् ॥ ३६ ॥

En —You came down from heaven wishing indeed to lighten the earth that was cracking under great burden, she is now being made excessively heavy by you that bore the three worlds 36

Ben.—দেবশত্রুগণের পাপের ভরে পৃথিবী ভাঙ্গিয়া যাইতে বসিয়াছিল আপনি তাহাকে লঘু করিবেন বলিয়া অবতীর্ণ হইয়াছেন। কিন্তু ত্রিভুবন আপনার কুক্ষিতে রহিয়াছে অতএব আপনার দ্বারা পৃথিবী এক্ষণে অতিশয় গুরু হইয়া উঠিতেছে। ৩৬।

Expl —You came down to lighten the world but you are actually making her weighty. Also see *Prak*

N B —The verse apparently carries a censure You forget your duty, and are doing just the opposite of what you came down for. The censure *is relieved* by the pun in गुरु which also means *mighty* or *weighty.* The earth has become *mighty*, because it now possesses thee in whom rest all the three worlds Compare—"महीयमाना भवतातिमात्रं गुरावरं ब्रह्मरजस्विरस्य । दिवोऽपि वज्रायुधभूषणाया ह्रणीयते वीरवती न भूमि ॥"—*Bhatti*

Malli —लघूकरिष्यन्निति । 'त्वम् अतिभारेण' उजेन स्वरूपेण (?) 'भङ्गुरां' स्वयं भज्यमानाम् ["भञ्जभासमिदो घुरच्" । "भङ्गुर कर्मकर्तरि" इति वामन] 'अमूं' भुवमित्यर्थं 'लघूकरिष्यन्' निर्भारां करिष्यन् 'किल' ["क्रमकित—" इत्या-

दिवा ममृततड्डे (१) वि॰ "ऊ॑ौ च" इति दीर्घ | तृतीया र्थो वि॰ि स्वय तत्मान [यक्षर्ये कविधानम (१)। इतिविधत्र मरसुस्तन्य पुरश्चन्द्र विभागादिवत् ॰] स्थनर्त्ता स्थतीव्याजम। साम्प्रत सम्प्रति न्दुरुलीकविलजन कुर्वो इति यथ लघा धरितो गुरु पुत्या भारवती च क्रियतेतराम् षतिश्यन क्रियते { "तिडश्च" इति तरप "किमेत्तिङव्ययघात—" इत्यादि आमु प्रत्य ॰। लघुकत्ता गुरु कत्ता इति विरोधाभासोऽलङ्कार "आभासत्व विरोधस्य विरोधाभास उच्यत" इति लक्षणात् ॰ | ॥ ३६ ॥

Notes on Malli

1 घुरच् is the affix by "भञ्ज—" Vamana says भङ्गुर is in the कर्मकर्तृवाच्य 2 वि॰ is the affix to indicate अभूततद्भाव by "कृभ्वस्ति—" (*Char*) ऊ is lengthened by "च्वौ च" 3 There is क in the sense of यत् (? See (*Char*) A cardinal number in a compound has sometimes an ordinal sense as in त्रिभाग &c 4 The तरप् is by the rule "तिङश्च" । आमु is affixed by किमेत— (*Char*) 5 The अलङ्कार is विरोधाभास because लघुकत्ता is called गुरुकत्ता, the definition being "विरोधाभास is the अलङ्कार if the विरोध is merely apparent

Sara—भुवा भार लघयिष्यता अवतीर्णं भवता आत्मसारण इत गुरुकरोति।

CHARCHA

1 लघुकरिष्यत—अलघु लघु सम्पद्यमानां करिष्यत् इति लघु+च्वि+कृ+लृट् शतृ (स्य) wishing to lighten करिष्यत्—। Malli's rule in full is "अभूततद्भाव कृभ्वस्तियोगे सम्पद्यकर्तरि च्वि"। Hence it seems here, Malli's correct reading is "अभूततद्भाव कृभ्वस्ति—" इत्यादिना च्वि ।

2 धति &c —भञ्ज+घुरच् कर्मकर्तरि विरोधे भङ्गुरा cracking The rule "भञ्ज—" directs घुरच् in the कर्तृवाच्य। But the *Kasika* says "भञ्ज कर्मकर्तरि प्रयोग । अभिधान" ।—From the nature of the case the affix is in the कर्मकर्तृवाच्य in respect of भञ्ज। अतिरिक्तौ भार अतिभार excessive load इतिरित्—। तेन भङ्गुरा इत्त—। तस। Qual अमुम्। This is after Malli भङ्गुर by itself is कर्मकर्तरि as enjoined in the कारिका and confirmed by Vamana the Rhetorician. But here we have तेन भङ्गुरा which gives a *reason for the cracking*

Nov. H s nce I a कमकर्तरि use is ease of execution That eis t r as i s adduced we cannot then say भजते स्मजगत् s w i bt t do in the कर्मकर्तृवाच्य। It seems there f pref r l here to have पृच्छ कर्तरि। Mallis जर्तेन स्वरूपेण —by th rce aspect—means ऊर्जेन बलदृपादिसमवितमुजेन स्वरूपेण भगवतस्त व चारकपरया नैरन्तरवादिकेन रुपद। Comp "सर्वं ब्रह्ममयं जगत्", "निजात्ममात्रं मपितु जगदद्दहाम" &c Sl 37

3 किल—भव्यय imp lyin. प्रतिद्ध—Such is the report

4 त्रिदिवात—त्रा world भुवन (Malli) तृतीया द्यौ त्रिदिव the th r l world i e heaven Patala being the first Prithivi the second and Svarga the third world तद्वत्। भपादाने क्मौ। Here त्रिदिव् as expected but an व comes in and we get त्रिदिव (पृषो दरादि)। "भवदभागमाडस त्रिहो वर्णविदर्शयात्। गूढोत्का वर्णविकरनैर्णनाश न पृषादरम्॥" भपर्णे कविनाशम्" in Malli is obviously an interpolation Again, त्रि here means तृतीय as in त्रियाम। Malli says this often happens in compounds See "हस्तियिदो—" (Malli) दा n the sense of भुवन is not seen elsewhere Bhanuji s deriva tion is त्रिदिवो (त्रिदिवम्) दीव्यति इति त्रि + दिव + क कर्तरि।

5 अवातर—अव + तृ + लङ् तिप्। Conj App

6 उदूढ &c—उद् + वह् + क्त कर्मणि उदूढ borne त्रितय a triad (see कालत्रितय Sl 26) लोकानां त्रितय लोकत्रितयम् the triad of worlds, तत्—। उदूढ लोकत्रितयम् अनेन, बहु—। तन। Qual तया। For the idea compare जगन्निवास Sl 1

7 साम्प्रतम्—अधुना। अव्यय। "साम्प्रतं तुषितऽधुना" इत्यमर।

8 गुरु—It means heavy also weighty, mighty See under Expl

9 धरित्री—धरति इति धृ + इत्र कर्तरि + ङीप् स्त्रियाम् he holder, hence the earth

10 क्रियतितराम्—The rule "तिङश्च" should be here taken along with "द्विवचनविभज्योपपदे तरबीयसुनौ"। For "किमेत्तिङ्—" see under मृतराम्, Sl 25

11 Vot e—त्वया मनूकरिष्यता भवतीर्णेन। त्रितय त्व धरित्रीं गुरू करोषितराम्।

Hari seen for he ame to earth

निर्जौजसोज्जासयितु जगद्द्रुहा
मुपानिहीथा न महीतलं यदि ।
समाहितैरप्यनिरूपितस्तत
पद दृश्य स्या कथमीश माहृशाम ॥ ३७ ॥

Prax—[illegible] [I have bee able to obta n a s ht of you sole y becau e you have taken b rth on ea h] Sure y I am access ble al ways—समाहितै [illegible] [In your ea th y form you are no doubt but your ancient self s n crutable even to those who ha e taken to deep m d tat on] Do you mean then that I am born that people l ke you ma reach me ? —निर्जौजसा [illegible] [Not at a l Th s is only nc dental the real obj ct o ex e m na e he host of enem es to creat on thr urn p nov and hen n the person I Demons and Rakshasas]

Pr se—निर्जौजसा [illegible] ॥ ३७ ॥

Eng—Undetected even by the med tat ve how could you have been the object of s ht O Lord of people l ke m self had you not come down to the surface of the earth to s ay the enem s of the world by your own p owess

I n —[illegible]

Exp—See *Prak* and *Eng* above

Mall —[illegible]

अप्रशीर एव भाव इत केवल[1] | अनिश्चयित अगृहीत त्वम् 'इश भादृशो' अर्थ अत्रत मिनि अत विनशाकिरियम । हृम 'दृष्ट 'पङ गोचर 'कथस्था 'म कर्मणि इत्यथ । तस्मात् त्वमसाक्षात्कार एव भावमनसर्गीजनम् इति भाव ॥३७॥

Notes on Malli

1 ... is अविवक्षा of the कर्म and षष्ठी is added by "जासि — (C ar) 2 The क्त is कर्तरि though the root is सकर्मक, here being अविवक्षा of the कर्म as in भासित &c. [N. B —This defence of Malli is open to criticism, for Bhattoji holds in his मनोरमा that कर्तरि क्त is not available after roots that have be... e अकर्मक through अविवक्षा of the कर्म। Malli's defence by भासित is unfounded for the case of भासित is specially provided under भासित कता।" Cp "भासित इति क्त कर्तरि निपात्यते"—Bhashya Thus भासित as निपातनसिद्ध cannot be a passport for similar uses] 3 We have to regard the उत्तरपद as dropped as in विभक्ता भ्रातर said of brothers when they become विभक्तधन। Kaiyyata says भाव is but the suppression of the thing understood.

Sara—व्युत्पन्न दृहन युक्तमय त्वां द्रष्टु मनु म न तु अज्ञरूपेण स्थितम्। तत् दर्शनार्थी भावतोऽस्मि न हि प्रयोजनान्तरेण।

CHARCHA

1 निज &c —भाजम् prowess निजम् भोज कर्मधा— । तेन । करणेतवा ।

2 उन्मामयितुम्—उद्+मम+णिच् स्वार्थे तुमुन् भावे to extirpate निजाक्रमा उन्मामयितुम् to kill with your own hands. You could have easily deputed some body to do this work endowing him with the necessary powers But you wanted to personally do the work as a *piece of favour to the victims. Hence necessity* of your being born as man

3 जगद्द्रुहाम्—जगत् the worlds (Sl 1) जगन्ति द्रुह्यन्ति इति जगत्+द्रुह+क्विप् कर्तरि जगद्द्रुह the enemies of creation उपपदसत्—। तेषाम् । कर्मणि अत्र षष्ठी। The कर्म of उन्मामयितुम् is here not directly thought of as कर्म। The उन्मासन is *with respect to* जगद्द्रुह् not of जगद्द्रुह्। But by the rule "जासिनिप्रहणनाटक्राथपिषां हिंसायाम्" the कर्म of जासि &c, if treated as शेष, will take षष्ठी and will not

enter into a षष्ठीतत—। Hence जगद्धाम उज्जासयितुम and not जगद्धु उज्जासयितुम। Decline जगद्धु क् घ् ग् घ् ङ् जगद्धौ जगद्धः। जगद्धम् ग्धाम् &c जगद्धु घु घ् टुसु।

4 उपाजिहीथा—उप+हा (गतौ)+लङ् थाम् you arrived जिहीते जह, हासत थहास। See under हा।

5 महीतलम्—तल surface, मह्या तलम, इतत—। तल।

6 समाहितै —सम्+आ+धा+क्त कर्तरि समाहिता those that have fixed their mind upon self. तै अनुक्तकर्ता of the क्रिया in भनि दृषित। The क्त is कर्तरि because as Malli says there is no विवक्षा of कर्म। He cites आशित as an instance to the point आ+अश+क्त कर्तरि आशित—fed though अश to eat is transitive. This is open to criticism (see notes on Malli) If this is not deemed satisfactory, he offers the alternative of taking समाहित an equivalent to समाहितचित्त, witness विभक्त equivalent to विभक्तधन (Malli) Or again सम+आ=धा+क्त भावे समाहितम meditation तत् अस्ति एषाम् इति समाहित+अच मत्वर्थे समाहिता absorbed in meditation Comp our notes on विदित in "स वल्लिजिद्दी विदित समायतौ", पौत in "वनाय पीतप्रतिवद्धवत्सम्" "पात न प्रथम व्यवस्यति नन युष्मास्वपीतेषु या" (Sakuntala) &c

7 अनिर्रूपित—नि+रूप+णिच्+क्त कर्मणि निरूपित seen &c न निरूपित, नञ्तत्—। Qual त्वम understood

8 दृग —पश्यति इति दृश+क्विप् कर्तरि दृक् eye तस्मा।

2 स्या—अस्+विङ् यम्। शकि लिङ्। The case however does not seem to be one of simple प्रकाल। The last line is equivalent to पद न स्या। The second line gives the reason—यदि महीतल न उप जिहीथा। Hence there is हेतुहेतुमद्भाव—the relation of cause and effect Non-descent on earth (महीतले अनागमनम) is the cause (हेतु), and absence of vision (पदस्य अदर्शनम) is the effect. But हेतुहेतुमद्भाव is लिङ् निमित्त (reason to attach लिङ्)। Also, both अनागमन and अदर्शन have not happened, i e, they are अतिपत्तिविषय and there is क्रियातिपत्ति। Thus लृङ् seems proper by "लिङ निमित्ते लृङ् क्रियातिपत्तौ"। The form then becomes यदि न उपाजिहास्यः पद न अभविष्य। An exactly similar case is "ततश्चन्द्र् कृत्यमकरिष्यन्न् मध्यमगर्भे पतने। या यस्तताम्बुसनलममासविषया न चेत् ह्" in which we have लृङ्।

IC मदहाम — पश्यन्ति इति मद्+दृश+क्विन् कर्मणि मादृश hc नेयम । । मदृक मादृशी मादृश &c The rule is त्यदादिषु दृशो नालोचने कञ्च — पश्यति implies no *seeing* "दादृशादयो हि रूढिशब्दप्रकार — नैवात्र दर्शनक्रिया वर्तते" — *Vritti* कञ् gives मादृश। कम — a le v10_ मादृश

I1 । — उपाहायत (त्वया) अभिहितम (त्वया) पदम भवन

5 *His the prop of the world*

उपप्लुतं पातुमदो मदोद्धतै-
स्त्वमेव विश्वम्भर विश्वमीशिषे ।
ऋते रवेः क्षालयितुं क्षमेत कः
क्षपातमस्काण्डमलीमसं नभः ॥३८॥

Prak — हे विश्वभर त्वमेव विश्वं पातुम् ईशिषे [You are styled as the main stay of the universe and rightly so, because you alone are able to save it] Why talk thus its safety is not at stake— मदोद्धतैः उपप्लुतम् अदो विश्वम् [At times the universe is over run by p ople puffed with pride and then you alone come to its rescue] Others too could help it if they liked— रवेः ऋते क्षपातमस्काण्डमलीमसं नभः क्षालयितुं कः क्षमेत [They couldn t When the sky is darkened with gloom, the sun alone can clear it up] 38

Prose — हे विश्वभर, मदोद्धतैः उपप्लुतम् अदः विश्वं पातुं त्वमेव ईशिषे। क्षपातमस्काण्डमलीमसं नभः क्षालयितुं रवेः ऋते कः क्षमेत ॥ ३८ ॥

Eng — You alone are able to save this universe over run by the pride puffed, O sustainer of the universe Barring the sun who is able to clear the sky that is darkened by the mighty gloom ? 38

Bng — आपनि विश्वभर। मदमत्त दुष्टगणकर्तृक यखन संसार उपद्रुत हय तखन आपनिई ताहार उद्धारे समर्थ। निशार अन्धकारे नभः मलिन हइले केह दूर करिते पारे ना। ३८।

Expl — See *Eng* and *Prak* above

Malli —ननु कोऽसौ नियमो यत्त्वमेवार्य न्यतिग्रहाधिकार इत्याशङ्का अनन्य साध्यत्वमेव आह उपप्लुतमिति¹ । विश्व विभर्तीति विश्वम्भर तत्सम्बुद्धौ हे 'विश्वम्भर' विश्वधात [संज्ञायां भृतृवृजि—" इत्यादि सा खच प्रत्यय मुमागम²] सर्वैरीशते कल्प निमि न्युपप्लुत पीडितम् अत विश्व पात लमव ईशिषु शक्नोऽसि विश्वम्भरत्वात् इति भाव [ईश एश्वर्ये लिटि दास (? लटि सिपि) रूपम³] अत वधर्म्येण दृष्टान्त माह— यथा तमस्काण्डे तमोवत ["काण्डोऽस्त्री दण्डवाणार्वर्गावसरवारिषु" इत्यमर "कस्कादिषु च" इति विसर्जनीयस्य सत्वम्] 'मलीमस मलिनम् ["मली मसन्तु मलिन कदर मलदूषितम इत्यमर "ज्योतिस्त्वमिश्र— इत्यादिना मल शब्दो निपात] नभ चाभ्यितु रव ऋत रविं विना ["अन्यारादितरर्ते— इति पञ्चमी] क समर्थ शक्त यात न कोऽपि इत्यर्थ [अत वाक्यद्वय समानधर्म एकस्य इशिष्व समर्थ इति शब्दद्वयेन वस्तुभावेन निर्दिष्टत्वात तथापि व्यतिरेकमुखत्वात् वधर्म्येण प्रतिवस्तूपमालङ्कार तत्र तत्र लक्षण (तत्र लक्षणं —) "वाक्यार्थयोरेक सामान्यस्य वाक्यद्वये पृथङ्निर्देश प्रतिवस्तूपमा ( )] ॥ ३८ ॥

Notes on Malli

1 ननु &c —Anticipating the query— Well what rule is this that none indeed is the task of restraining the wicked he says by उपप्लुत &c that none else is capable 2 We have the augment मुम after खच which is added by "सुमागम्—" (*Char*) 3 ईश means 'to lord it over The conjugation is in लिट दास (this is a misprint for लट् स)। 4 This is with a सत्वाय a by निपातन in "ज्योतिषा—" (*Char*) 5 (The text here is corrupt For तत्र सक्षण &c read तत्र लक्षण —"वाक्यार्थ") Here the अलङ्कार is प्रतिवस्तूपमा because the same common attribute is spoken of by इशिष and समर्थ as if they were two different things in two different sentences and it arises through वैधर्म्य (disagreement) because suited by reiteration It is said in the लक्षण (अलङ्कारलक्षण — If the common attribute derived from the sense of the two sentences is differently stated then the अलङ्कार is प्रतिवस्तूपमा" ।

Sira—कल्पद्यानि कारणमागमन। इतर अभ्यथा इति दृष्टनिदर्शाधिकार-मनवे ४७ । सम्प्रति भवि विचरन्ति ॥ ५८ ॥

CHARCHA

1 उपप्लुतम्—उप + प्लु + क्त कर्मणि over run तत्। Qual. विश्वम्।

2 मदोद्धत —उद् + हन + क्त कर्तरि उद्धत puffed, or क्त कर्मणि elated मदेन उद्धतः इतत्—। ते। Qual जने understood

3 विश्वम्भर—विश्व बिभर्ति इति विश्व + भृ + खच् कर्तरि सञ्ज्ञायाम् the upholder of the universe उपपदतत्— A proper name (सञ्ज्ञा) of Vishnu विष्णुर्नारायण कृष्ण" इत्युपक्रम्य विश्वम्भर कैटभजित्" इत्यमर। खच् is annexed by सञ्ज्ञायां भृ तॄ वृ जि धारि सहि तपि दमः"। मुम् comes in by अरुर्द्विषदजन्तस्य मुम्"। As you are विश्वम्भर, it is your duty protect the विश्व।

4 इशिष्ट—इश + लङ्मे। इट्, ईशाचक्रे—इशाम्बभूव—ईशामास, इशिषत इशिष्ट

5 रव – कालयोग्यमुमौ। The rule is "कस्यादादितर्योदित्प्रश्माख्यर-पदाज्ञात्कृिष्ठ —पद्धतौ is attached in connection with अन्य, आराम्, इतर ऋत &c Sometimes रव is seen as in "पुरुषारास्नरते"। But this is irregular

6 क्षालयितुम्—क्षल + णिच् स्वार्थे + तुमुन् to clean

7 अमेत—अम + लिङ् इत। अक्ति लिङ्। अमने, अदम, अमिष्यत—चम्यते, अदामिष्ट—अदम।

8 तमः &c —काण्ड multitude, mass It is also प्रशंसावचन when in an उत्तरपद। मल dirt, तदस्ति अस्मिन इति मल + इमसच् मलयं निपातनात् मलीमसम् dirty तमसां काण्ड तमस्काण्ड a mass of gloom, इतत्— or, प्रशस्त तम तमस्काण्ड deep gloom, कमधा—of the नित्य समास class मयाद्या तमस्काण्ड, इतत्—। तेन मलीमसम्, इतत्—। तत्। Qual नभ। Malli's rule is "ज्योत्स्ना तमिस्रा शृङ्गिण ऊर्जस्विन् ऊर्जस्वल-गोमिन मलिन मलीमसा" which sanctions ज्योत्स्ना &c (निपातनात्)। We call तमस्काण्ड a नित्यसमास and offer अस्वपदविग्रह because प्रशंसावचन words usually are so only when compounded Alone they do not imply प्रशंसा। "कृष्णसपादिवत् एत नित्यसमासा"—*Bhanuji*

9 *Voice*— त्वया एव इप्यते। केन सम्यते।

39 Paise of Hari inadequate.

करोति कंसादिमहीभृतां वधा
ज्जनो मृगाणामिव यत्तव स्तवम् ।
हरे हिरण्याक्षपुरःसरासुर-
द्विपद्विपः प्रत्युत सा तिरस्क्रिया ॥ ३८ ॥

Prak—हे हरे, जन तव स्तव करोति (इति) यत् सा प्रत्युत तिरस्क्रिया [They are now singing your praise but it sounds to me like a censure] Which praise do you mean ?—मृगाणामिव कंसादि महीभृतां वधात् स्तवम् [I speak of the praise from the slaying of Kamsa and others who are as easily killed as the poor deer]. It seems you did not know Kamsa—हिरण्याक्षपुर सरासुरद्विपद्विप सा तिरस्क्रिया [I knew him well I was also aware of his iniquities. But what was he compared to Hiranyaksha, Ravana &c whom you had slain To speak of Kamsa's overthrow after having sung of the discomfiture of these redoubtable heroes is preposterous] 39

Prose—जनः मृगाणामिव कंसादिमहीभृतां वधात् (तव) स्तव करोति (इति) यत्, (हे) हरे, सा हिरण्याक्षपुर सरासुरद्विपद्विपः तव प्रत्युत तिरस्क्रिया ॥ ३८ ॥

Eng.—It is really a detraction of you, the slayer of tuskers in the shape of Hiranyaksha and other demons, that the people sing your praise, O Hari, for slaying kings such as Kamsa that are but like deer 39

Beng—আপনি কংস প্রভৃতি হস্তমৃগের বধ করিয়াছেন এজন্য লোকে আপনার স্তুতি করিতেছে। কিন্তু আপনার স্তব নিন্দা হয় বলে এরা বোধ হইল। হিরণ্যাক্ষ প্রভৃতি অসুরগণ হস্তীদিগের বিনাশের পর এ স্তব আপনার নিন্দা ভিন্ন আর কিছুই নহে। ৩৯

Expl.—You have slain Kamsa and several of his followers, so people are now singing in your praise But to you the mighty slayer of such redoubtable demons as Hiranyaksha, Ravana &c, is this a feat worth the name ? Also see *Eng* and *Prak*. above. 39.

Ma ... करोति। 'कंस जरा मृगानामिव कंसादिमहीभृतां वधात् हरौ। ... भवकरणं [भव करोति भवनिनति" इत्यमरः] करोति इति 'यत्' च 'हर' कृष्ण ... 'सिंह ... ... मा ... भवतिक्रिया हिरण्याक्षपुरःसरा' हिरण्याक्षप्रभृतय ये असुरा ... ... तथा त्विषः हन्त्रिविरुद्ध तस्य तव प्रयुत वैपरीत्येन ["प्रत्युत ... इति गणव्याख्याने त] तिरस्क्रिया भवमान । 'यत्' इति सामान्ये नपुंसकम् ... इति विधेयलिङ्गम् गजघातिन सिंहस्य मृगवधवर्णनमिव ... भवन्न भव कंसादिमद्रूपवध्वर्णनं तिरस्कार एव इत्यर्थ [अत असुरद्विपानाम इति हरिवद्धरि इति श्लिष्टपरम्परितरूपक मृगाणामिव इत्युपमया अङ्गाङ्गिभावेन सङ्करात्[1]] । ... ।

Notes on Malli

1 प्रत्युत implies opposition to what is said 2 Here the श्लिष्टपरम्परितरूपक in हरि arising out of असुरद्विपानाम् is mingled, as अङ्गिन with अङ्ग, with the उपमा in मृगाणामिव।

Sara—See *Malli.* गजघातिन इत्यर्थ ।

CHARCHA

1 कंसादि &c —कंस was king of Mathura मही बिभर्ति इति मही+भृ+क्विप् कर्त्तरि महीभृत kings कंस आदिर्येषां कंसादय, with Kamsa at their head बहु— । कंसादयो महीभृत कर्मधा— । तेषाम् । By आदि he includes जरासन्ध । कृद्योगा कर्म्मणि षष्ठी ।

2 वधात्—हन+अप् भावे वध slaying तस्मात् । हेतौ ५मी ।

3 यत्—Malli has सामान्ये नपुंसकम् । But the construction being भव करोति इति यत् we can easily explain it as neuter because qualifying इति which is in the neuter इति refers to भवक्रिया ।

4 हर—हरि is a name of कृष्ण, also it means सिंह । "सिंहो मृगेन्द्र पञ्चास्यो हर्यक्ष केसरी हरि" इत्यमर । Both are intended See next

5 हिरण्याक्ष &c —हिरण्याक्ष was the elder brother of हिरण्यकशिपु (See sl 42) He was killed by Vishnu in the वराहावतार ।

पुर: सर सरतीति पुरस्+स+ट कर्त्तरि पुर:सर foremost उपपदतत—। द्वाभ्यां पिवति इति द्वि+पा+क कर्तरि द्विप an elephant. He drinks by the mouth and the nose (trunk) हिरण्यच पुर: सर एवम हिरण्याक्षपुर:सरा, बहु— असुरा द्विपा इव असुरद्विपा:, उपमितकर्मधा—। हिरण्याक्षपुर:सरा असुरद्विपा कर्मधा—। तान् द्वेष्टि इति हिरण्याक्षपुर:सरा सुरद्विप+द्विष+क्विप कर्त्तरि उपपदतत— तस्य। Malli has असुरद्विपा द्विपा असुरद्विपा कर्मधा—like शाकपार्थिव (रूपककर्मधा—)। But as in the preceding lines we have by implication कमलदयो मृगा इव it seems better for uniformity's sake to say here असुरा द्विपा इव।

6 प्रयुत—A compound अव्यय implying उलटपरीत्य *i e*, the reverse of what is said सत्क्रिय is stated the reverse of it is तिरस्क्रिया।

7 मा—Qual तिरस्क्रिया which is the विषय।

8 तिरस्क्रिया—तिरस् is an अव्यय implying *censure* But when one is censured one is in a manner put to shade Thus तिरस् then implies अन्तर्द्धि screening. It is then a गति by the rule "तिरोऽन्तर्द्धौ"। Hence तिरस्+कृ+श भाव तिरस्क्रिया administering rebuke, गतितत्—। Again by "तिरसोऽन्यतरस्याम्" the विसर्ग of तिरस् here optionally becomes स। Hence तिरस+क्रिया=तिर:क्रिया or तिरस्क्रिया।

9 *Voice*—अनेन मन क्रियते इन (भुवन) त्वं तिरस्क्रिया (भुवन)

40 Narada fond of conversation with Hari

प्रवृत्त एव स्वयमुज्झितश्रम क्रमेण पेष्टुं भुवनद्विषामसि।
तथापि वाचालतया युनक्ति मां मिथस्त्वदाभाषणलोलुपं मन: ॥४०॥

Prat—मन: मां वाचालतया युनक्ति [My mind makes me garrulous] Why?—मिथ: त्वदाभाषणलोलुपं मन: वाचालतया युनक्ति [My mind longs for a conversation with you at ease, hence it makes me garrulous] Possibly your talk will serve some purpose more useful than this—भुवनद्विषां पेष्टुं त्वम् एव प्रवृत्त: यदि तान्नि युनक्ति [I will speak of one of the enemies of the world But these you are already engaged in slaying and you stand in no need of being reminded of this work My speech is

a] i i a i no k nt too long a rest—
नजभितयम क्रमण प प्रज्ञ षमि [R \ u requ re nore You
I a I k led n turn You are
I w s u n to come] 40

P o —जनभितयम (सन) क्रमण भुवनदिशो पष्ट स्वयम् एव प्रज्ञ
क स उ पि मिथ त्वदाभाषणान्लुप मन मा वाच लतया युनक्ति ॥ ४० ॥

I —I reless yo are yo are indeed engaged of
y own acco d c h n turn the enem es of the world
Yet my m nd ong ng for conversat on w th you in private
(con d n a k w th you) dr es me nto garrul ty 40

—5 ८ ক ত জ ব উ জ্জ্বে ক প নি ব ই ক্ত ত্তুন্দে आপুত দগ্ধি
হেন আম র বনা না যক কিন্তু ক পবান সঙ্গ নির্জনে আলাপ করিতে ইচ্ছা হইতেছ
তা বলিতে ব হ ব 5 লনা প্রকাশ করিতেছি ॥ ৪০ ॥

Expl —See *Eng* and *Prak* above

Malli —एव स्तुत्वा दवमभिमुखीकृत्य स्वागमनप्रयोजन वक्तुमुपोद्घातयति प्रज्ञ
इति[1] त्वम उत्रभितयम स्वक्रयम सन् क्रमेण भुवनानि दियन्तीति भुवन
दिष शत्रवा तर्षा पष्ट तान् हिंसितुम् इत्यय ["आसिनिग्रहण—" इत्यादिना
कर्माण शप षष्ठी] स्वयम् अपरप्रेरित[2] एव प्रज्ञ षसि'। एव तर्हि पिष्टपषण
किम इति चत् तत्राह[3]— तथापि स्वत प्रवृत्तेऽपि 'मिथ रहसि त्वदाभाषण त्वया
सह सलाप लोलुप लुब्धम् ["लुब्धोऽभिलाषुकस्तृष्णक समौ लोलुपलोलुभौ"
इत्यमर] मनो मां वावालतया सह युनक्ति वाचाल करोतीत्यथ । वाचो
बह्वीरस्य सन्ति इति वाचाल ["आलजाटचौ बहुभाषिणि" इत्यालच । "स्याज्जल्पाकस्तु
वाचालो वाचाटो बहुगर्ह्यवाक "[4] इत्यमर] ॥ ४० ॥

Notes on Malli

1 Hav ng thus prop t ated the Lord w th laudat ons h introduces प्रज्ञ &c as a prelude to the statement of the object of his vis t 2 Without be ng urged by others 3 If so, then why th s pounding of the pounded ? On this he says

4. आलच् is the affix by "आलच—"। जल्पाक, वाचाल and वाचाट mean one who speaks much and improperly

Sara—ज्ञानघन त्वं स्वयं शत्रुन् हन्ति न ज्ञात मद्वचनापेक्षा तथापि तथा जल्पनकामनया किंचित वच्मि ॥ ९ ॥

CHARCHA

1 प्रवृत्त—प्र+वृत+क्त कर्तरि प्रवृत्त engaged Pred to त्वम् understood

2 एव—Malli takes it with स्वयम स्वयमेव of thy own accord indeed Or take with प्रवृत्त। प्रवृत्त एव engaged indeed without cessation

3 उज्झित &c —उज्झ+क्त कर्मणि उज्झित discarded उज्झितः श्रम श्रमेन with fatigue discarded *i e* tireless ब—। Pred. to त्वम् understood

4 क्रमेण—क्रम+घञ भाव क्रम order परिपाटी। तत। इया करणे।

5 छेत्तुम – छिद+तुमुन भाव to extirpate

6 भुवन &c.—भुवनानि द्विषन्ति इति भुवन+द्विष+क्विप् कर्तरि भुवनद्विष the enemies of creation, उपपदतत्—। तेषाम्। षष्ठी शेषे, कर्मत्व being ignored Hence instead of saying तान् छिसितुम (Malli) it seems better to say तथा सर्वान् छिमाक्रम कर्तुम। The former makes the कर्मता prominent. For "कर्षि—" see under अवदद् दाम sl 37

7 वाचालतया—वाचाल talkative (see Malli) तस्य भाव वाचालता। तया। महार्थे इया। This implies *censure*, but वाग्मिता is all praise.

8 युनक्ति—युज (रुधादि) +लट् तिप्। Nom मन।

9 लडाभा &c —श+भष+ल्युट् भावे श्राभाषण conversation गर्हितं लुम्पति इति लुप+यङ्+अच् कर्तरि लोलुप unduly covetous. तथा श्राभाषणम, लुलुप। लक्षिन लोलुपम, लुप्लुपा। Qual. मन। In the अमर quoted by Malli लुब्ध अभिलाषुक and तृष्णक् are synonymous meaning *covetous*, but लोलुप and लोलुभ mean different—*reprehensively* covetous (अभ्यर्हाया यङ्)।

10 *Voice*—उज्झितश्रमेण (सता) प्रवृत्तेन भूयत (त्वया)। लोलुपेन मनसा भवे...युज्ये।

H r O Hari

तदिन्द्रसन्दिष्टमुपेन्द्र यद्वचः क्षणं मया विश्वजनीनमुच्यते ।
समस्तकार्येषु गतेन धुर्यतामहिद्विषस्तद्भवता निशम्यताम् ॥४१॥

Pra — त इन्द्रसन्दिष्ट तत वच क्षण भवता निशम्यताम् [Well then st n nt to Indra s message] Where is the mes —यत् विश्वजनीन वच मया उच्यते [I am going to tell you all It relates t the welfare of the whole creation and w nt l ten without nterest] Why is Indra anxious to com municate with me ?—हे उपेन्द्र, अहिद्विष समस्तकार्येषु धुर्यतां गतेन भवता निशम्यताम [You are his younger brother and take great i t r st i h s affairs He is himself a redoubtable warrior no doubt yet it is you that has won him his battles. Hence he s anx us to let you know all of the present undertaking also] 41

Pro e—तत्, हे उपेन्द्र, इन्द्रसन्दिष्ट विश्वजनीन यत् वच क्षण मया उच्यते तत् अहिद्विष समस्तकार्येषु धुर्यतां गतेन भवता निशम्यताम् ॥ ४१ ॥

Eng—So, O Upendra, you that had taken up leadership in all undertakings of the slayer of Ahi, do you listen for a while to the message, beneficial to all people advised by Indra and being delivered by me *Or* place for a while after delivered' 41

B n—অতএব ইন্দ্র জগতের উপকারার্থ যে কথা বলিয়া দিয়াছেন —দানি বলিতেছি তাহা শুনুন। আপনি ইন্দ্রের ছোট ভাই আপনিই তো সেনা হইয়া বৃত্রশত্রুর সকল কাজ করিয়াছেন। ৪১।

Expl—Well then listen to Indra s message which I am about to deliver You are his brother and have always taken the lead in his undertakings. He expects much from you at the present juncture Also see *Prak*

Malli—अथ स्वकार्यश्रवणं महत्तत्कं प्रार्थयत तदिति' 'तत्' तस्मात् इन्द्रम् उपगत 'उपेन्द्र' इन्द्रावरज । ततसम्बोधने। अतएव इन्द्रसन्दिष्ट' गौरव्यम् इति भाव । किञ्च विश्वस्मै जनाय हित विश्वजनीनम्' ["आत्मन्विश्वजनभोगोत्तर-

पदात् स्व"³] 'यत् वच' चर्ण' न तु विर 'मया उच्यन तत्' वच 'यद्धिद्विष' प्रवच' ["अपि इवासुरउपद्रि" इति वैजयन्ती] 'ममनकार्येषु धुरला' धुरन्धरत्व गतेन' अतोऽपि 'भवता निशम्यताम' [प्रार्थनायां लोट्] धुरं वहतीति धुर्य' ["धुरो यड्ढकौ" इति यतप्रत्यय । स्मरभव पदार्थहेतुक काव्यलिङ्गमलङ्कार ³] ॥ ४१ ॥

Notes on Malli

1 By तत &c he now asks with reasons to listen to his speech 2 स्व is the affix by "धुरो—" (*Char*) 3 Here obviously the अलङ्कार is काव्यलिङ्ग in which the हेतु is got from the sense of a पद ।

Sara—धनुर्नीऽसि लभिन्द्रस्य मता च तस्य सर्वेषु कर्मसु । यास्ते पुनरपि तस्य मन्त्र, तत् यत्, विघटि च हित विश्वस्य ॥ ४१ ॥

CHARCHA

1 तत्—अव्यय indicating हेतु । *Because* भुवनद्विपा यद्, मतत असि, *therefore* &c

2 इन्द्र &c —सम्+दिश+क्त कर्मणि सन्दिष्ट advised इन्द्रेण सन्दिष्टम्, एतत् ।

3 उपेन्द्र—उपगत इन्द्रम् waiting upon Indra, प्रादितत्— । A name of विष्णु । ततमनुहौ ।

4 क्षणम्—For a moment अत्यन्तसंयोगे द्वि । Construe क्षणम् युध्यते (Malli), or क्षणं निशम्यताम् ।

5 विश्वजनीनम्—विश्व all सर्व । विश्वो जन विश्वजन all persons, कर्मधा— । तस्मै हितम् इति विश्वजन+ख of universal good. Malli's rule means—ख is attached in the sense तस्मै हितम् to आत्मन्, विश्वजन and compounds having भोग final in them The Bhashya restricts the sense of विश्वजन saying "समानाधिकरणे इति वक्तव्यम्", i e, a कर्म—does not admit ख but takes the general affix छ Thus विश्वः जन विश्वजन, तस्मै हितम् विश्वजनीनम् । The Vritti adds a further restriction by excluding बहुव्रीहि also, so विश्वे जना यस्य विश्वजन, तस्मै हितम् विश्वजनीयम् । The epithet implies that Indra was making no selfish request but one affecting universal good

6 समस्त &c —सम+अस+क्त कर्मणि समस्त heaped together *i e*, all समस्तानि च व्याप्ति कमथा— । तेषु ।

धुरन्धर—धुर् burden । धुरं वहति इति धुर्+धृ+खच् धुरंधर the bearer of the burden the holder तस्य भाव ताम् obj of गतम् ।

8 वृत्रहन्—वृत्र name of an असुर । वृत्रं हिंसितवान् इति वृत्र+हन् +क्विप् कर्तरि वृत्रहन् the slayer of वृत्र उपपदसमास— । तस्य । Indra slew Vritra with the वज्र which was forged for him by Visvakarman out of the bones of the sage Dadhichi The epithet shows that Indra's undertakings are all arduous and it is no easy task that he is going to set upon Krishna वृत्रघ्न in Malli is the sixth case singular of वृत्रहन्

9 भवता—See भवान Sl 35

10 निशम्यताम्—नि+शम+लोट् ताम् कर्मणि । शाम्यति, शशाम, शमिष्यति अशमत् Or नि+शम to listen+णिच् स्वार्थे+लोट् ताम् कर्मणि । शमयति &c But if meaning to see then शामयति &c With ल्यप् we get निशम्य (निवार्य) निशमय्य (*to listen*) निशाम्य (*to see*)

11 *Voice*— त्वम् शृणु इति शत भवान् निशाम्य or निशमय ।

42 Hiranyakasipu described

अभूदभूमि प्रतिपक्षजन्मना भिया तनूजस्तपनद्युतिर्दिते । यमिन्द्रशब्दार्थनिसूदन हरेर्हिरण्यपूर्व कशिपु प्रचक्षते ॥४२॥

Prak—दिते तपनद्युति तनूज अभूत् [Diti had a son of a dazzling splendour like that of the sun] Whom do you mean ? —प्रतिपक्षजन्मना भियाम् अभूमि तनूज [I mean the son that never feared an enemy cared little for who his enemies were] What was his name ?—यं हिरण्यपूर्व कशिपु प्रचक्षते [They call him कशिपु with हिरण्य *preceding it* *In other words his name was* Hiranyakasipu] But did he molest Indra ?—हरे इन्द्रशब्दार्थ निसूदन य प्रचक्षते [His very name Indra was rendered nugatory by him because Indra means 'resplendent but the demon was more resplendent than the ruler of the gods So he, the demon it was that deserved to be called Indra in preference to the lord of the gods] 42

Prose—प्रतिपक्षजन्मनां भियाम् अभूमिः तपनद्युतिः दितेः तनूजः अभूत्। हरेः इन्द्रशब्दार्थनिषूदनं यं हिरण्यपूर्वं कशिपुं प्रचक्षते ॥ ४२ ॥

Eng—There lived a son of Diti resplendent as the sun and no subject of fear arising from enemies whom, the destroyer of the significance of the name Indra of Hari, they called Kasipu preceded by Hiranya. 42.

Beng—দিতির হিরণ্যকশিপু নামে সূর্য্যের ন্যায় তেজস্বী এক পুত্র ছিল। শত্রুর জন্য তাহাকে ভয় পাইতে হইত না। পরে, লোকে ইন্দ্রকে ইন্দ্র বলিত, কিন্তু তাঁহা হইতে ঐ নাম অর্থশূন্য হইয়া গিয়াছিল। ৪২।

Expl—See *Eng* and *Prak* above

Malli—अथ शिशुपालो हन्तव्य इति वक्तुं तस्य पूर्ववृत्तान्तं अनन्यवध्यत्वप्रतिपादनाय षोडशश्लोकैराह जन्मान्तरवृत्तान्तं तावदुपपादयति अभूदिति[1]। 'प्रतिपक्षात्' शत्रोः 'जन्म' यासां तासां 'भियाम् अभूमिः' अविषयः निर्भीक इत्यर्थः 'तपनद्युतिः' सूर्यतापी 'दितेः तनूजः' दैत्यः 'अभूत्'। कोऽसौ इत्यत आह—'हरेः' इन्द्रस्य 'इन्द्रशब्दार्थनिषूदनम्' इन्दतीति इन्द्रः [इदि परमैश्वर्ये। "ऋज्रेन्द्र—" इत्यादिना रन्प्रत्ययान्तः औणादिको निपातः[2]]। तस्य इन्द्र इति शब्दस्य इन्द्र इति संज्ञापदस्य यः अर्थः परमैश्वर्यलक्षणः तस्य निषूदनं निवर्तकम् [कर्तरि ल्युट्] ऐश्वर्यापहारकमित्यर्थः 'यं' दैत्यं 'हिरण्यपूर्वं कशिपुं प्रचक्षते' हिरण्यकशिपुम् आहुः [अत्र हिरण्यशब्दपूर्वत्वं कशिपुशब्दस्य, न तु सन्निधानमात्रं, इति शब्दपरत्वं कशिपुशब्दस्य अर्थान्तरेण अयोग्यत्वात् प्रयोगात्, अवाच्यवचनमन्यार्थदोषम् आहुः। "यदेवावाच्यवचनमवाच्यवचनं हि तत्" इति। समाधानसंविधिविशेषो शब्दपरत्व अवैत्तव्यता इति कश्चित् समाधानं रघुवंशस्थाभि "दशपूर्वरथं यमाख्यया" इति "अनुकम्पादरपूर्वं वैदर्भ्यादिकम्" इत्येतद् (१) व्याख्यानान्तरं सप्रीवम्मा अवाच्यवदि च। विशिष्टाय—'यं' दैत्यमुद्दिश्य 'हिरण्यपूर्वं कशिपुं प्रचक्षते' इत्यनेन प्रयुक्तं (१ प्रयुङ्क्ते) इति[3]] ॥ ४२ ॥

Notes on Malli.

1 अथ &c.—He now wants to say that Sisupala has to be &c

sla n Bu ı show ng that he *must* be killed by Hari, it is *necessa y to show that he is unassailable by others Hence* by अभूत् \c he relates the history of his previous births to *d close h s audac ty 2 The root* ऋद्धि *means to possess* sup em ht or splendour It ends with the affix क्त by विप तक n th औणादिक rule "कृञ्..." (*Char*) 3 पद &c.—He e t s the *word* कशिपु and not the *object* of which it is the nan e that has the *cor l* हिरण्य preced ng it Thus the word कशिपु wh ch stands for the *word* only cannot be used as de s gnat ng the *obje t* Yet it is sô used here Hence they say *he e there t the defect of thought* known as अवाच्यवचन। "The use of a word in a sense t cannot express is अवाच्यवचन"—this *is the def nit on In such cases a solution h s somehow to* be found by लक्षणा in the matter of अर्थ applied to something restr cted to शब्द only as I have said in the सर्वङ्कषा and सन्देहविष on "देवपूर्व—" and "धनुरूप—" । But here I add a special defence —"स देवम्—"।

Sara—हिरण्यकशिपुनाम दैत्य आसीत् य इन्द्रस्य इन्द्रत्व निरास ॥ ४२ ॥

CHARCHA

1 अभूमि—भूमि subject न भूमि no subject अभूतत्—।

2 प्रतिपक्ष \c—पक्ष s de प्रतिकूल पक्ष यस्य प्रतिपक्ष of the oppos te s de *i e* an adversary बह—। तस्मात् जन्म यासाम् प्रतिपक्षजन्मान caused by an adversary बहु—(See under मनुपदजन्मा, Sl 35) तासाम्। Qual भियाम्। The प्रातिपदिक here is प्रतिपक्षजन्मन् wh ch tl ough in the fem n ne does not admit of ङीप् because the rule "मन" bars the rule "अन्नन्तो ङीप्"। Decl ne प्रतिपक्षजन्मा जन्मानौ जन्मान &c We may however add डाप optionally giving प्रतिपक्षजन्मन्+डाप् प्रतिपक्षजन्मा an आकारान्त word in the fem n ne

3 भियाम्—भी+क्विप् भावे भी fear (fem) तासाम्।

4 तनत्र—तनु and तन mean देह। "स्त्रियां मूर्तिस्तनुस्तनू" इत्यमर।

तन्वा जातः इति तनु+जन+ड कर्त्तरि मृतेः तनुजः born of the loins, a son, उपपदतत्— । Nom. to अभूत् (भू+लुङ् द) ।

5. तपन &c.—तपनस्य द्युतिः, ६तत्—। सा इव द्युतिः यस्य, बहु—by "सप्तम्युपमान—" (ante.).

6. इन्द्र &c —इन्दति परमैश्वर्यं लभते इति इन्द+रन् कर्तरि औणादिक इन्द्रः supremely majestic. नि+सूद+णिच् स्वार्थे+ल्युट् कर्त्तरि बाहुलकात् निसूदन the destroyer इन्द्रश्चः शब्दः इन्द्रशब्द the word Indra, कर्मधा—like शाकपार्थिव (ध्पकर्मधा—)। तस्य अर्थः the sense of the word Indra, ६तत— । तस्य निसूदनः, ६तत— । तम् । Qual. यम् । Here the ल्युट् is added irregularly by the rule "कृत्यल्युटो बहुलम्" । The Vritti adds two more derivations, thus .—नि+सूद+णिच् स्वार्थे+युच् कर्तरि निसूदन । The prohibition "सूददीपदीक्षश्च" does not apply. "अनित्योऽयं प्रतिषेधः"—*Vritti.* Again नि+सूद+णिच् स्वार्थे+ल्यु कर्तरि नन्दादिः निसूदनः । "अथवा मधुसूदनादयो नन्द्यादिषु द्रष्टव्ये"—*Vritti.*

7. हरेः—हरि a name of Indra हरेः इन्द्रशब्दार्थनिसूदनः the destroyer of the sense of the name Indra with respect to Hari. This may mean that इन्द्रत्व was usurped by हिरण्यकशिपु, or that हिरण्यकशिपु coming into prominence, Indra was no longer deemed by people as "The most majestic"

8. हिरण्य &c.—हिरण्यः पूर्वः अस्य हिरण्यपूर्वः preceded by the word हिरण्य, बहु— । तम् । Qual. कशिपुम् । Here the discussion introduced by Malli (See *Notes* on Malli) is quite uncalled for. It would have been relevant if the poet had said हिरण्यपूर्वः कशिपुः तनुजः अभूत् because the तनुज—the *thing* boy—cannot be हिरण्यपूर्वः कशिपुः । it is his *name* which is हिरण्यपूर्वः कशिपुः । This is what the poet too says here—यं हिरण्यपूर्वं कशिपुं प्रचक्षते—who is *called* कशिपु with हिरण्य preceding it. There is no absurdity in *this*. Malli also recognises this, for he says towards the close of his discussion, विशेषदाव &c. (See Malli and our note).

9. प्रचक्षते—प्र+चक्ष+लट् कर्म । चष्टे, चक्षते-चक्षते-चक्षीत-चक्षी-चक्षते, चक्षाशक्ति-रे &c., चक्षतु-चक्षत &c. Nom. पुराविदः understood.

10. *Voice*—अभूमिना ...दुर्तिना ...तनूजेन अभावि । ...निसूदनः यः पूर्वः कशिपुः प्रचक्ष्यते ।

He was a terror to gods.

समत्सरेणासुर इत्युपेयुषा चिराय नाम्नः प्रथमाभिधेयताम् ।
भयस्य पूर्वावतरस्तरस्विना मनःसु येन द्युसदां न्यधीयत ॥४३॥

Prak—येन द्युसदां मनःसु भयस्य पूर्वावतरः चिराय न्यधीयत [For a long time the gods knew no fear He it was who first taught them what fright was] How was that ?—तरस्विना समत्सरेण येन न्यधीयत [He was powerful and he hated the prosperity of the gods. Hence the latter lived in apprehension of raids by him]. What could be his power against Indra, Yama, Kuvera &c. ?—असुर इति नाम्नः प्रथमाभिधेयताम् उपेयुषा येन न्यधीयत [He became the *foremost of those that were significantly called* असुर—*Over-throwers* Hence his name was a terror to the gods]. 43.

Prose—समत्सरेण असुर इति नाम्नः चिराय प्रथमाभिधेयताम् उपेयुषा तरस्विना येन द्युसदां मनःसु भयस्य पूर्वावतरः न्यधीयत। *Or*—तरस्विना समत्सरेण ···नाम्नः प्रथमाभिधेयताम् उपेयुषा येन द्युसदां मनःसु चिराय भयस्य &c. ॥ ४३ ॥

Eng—By whom, the mighty (*i. e*, by whose mighty self), urged by jealousy, having, after long, appeared as the fore most among the denotations of the word Asura, the first footing of fear was laid in the minds of the denizens of heaven. *Or*—place after long' after 'laid.' 43.

Beng—যে উদ্ধাইরা দেয় তাঁহাকে অসুর বলে। বহুকাল পর এই বলবান্ দানব অসুর নামের প্রকৃত পাত্র হইয়া উঠিল ও হিংসায় দেবগণের মনে ভয়ের প্রথম সঞ্চার ঘটাইল ॥ ৪৩ ॥

Expl.—An *Asura* is an overthrower For a long time the gods had none such with regard to them But at last in Hiranyakaspu arose one that was pre eminently an Asura. As he was jealous of the gods, they lived in terror and for the first time came to know what fright was 43.

Malli—समत्सरेणेति। 'समत्सरेण' अन्यशुभद्वेषसहितेन ["मत्सरोऽन्यशुभद्वेषे" इत्यमरः]। अस्यतीति असुरः [असेरुरन्]। 'असुर इति नाम्नः चिराय' ["चिराय चिररात्राय चिरस्याद्याश्चिरार्थकाः" इत्यमरः.] 'प्रथमाभिधेयताम्

उपप्लुवा' अन्वयतय मुख्यावर्ता मनेन 'तरसिना' बलवता ["तरसी बलरहस्मी" इति विश्व] येन' हिरण्यकशिपुना दिवि सीदन्तीति 'द्युसदः' देवानां मन सु मयम्य पूवावतर प्रयमप्रय ["ऋगौरप्"] 'अधीयत निहित [घञ्‌ कर्मणि लङ्]। अस्मादेव देवानां प्रथम भयमीत्पितिरभूत् इत्यय ॥ ४३ ॥

Sira—See Malli अस्मादेव &c

Notes on Malli

1 The a t x is ल्यप् after अस । - The a nt is अप् by "ऋदोरप्" ।

CHARCHA

1 समत्सरस्य—मत्सर jealousy मत मद मद—। Qual येन। He was jealous of the gods and the gods trembled for the consequences

असुर—अस्यति क्षिपति इति अस (क्षेप निरसने)+उरन् कर्तरि (औणादिक) the overthrower इति योगे। मा

3 उपप्लुवा—See कल्पद्रुमो Sl 4 Vol उत।

4 विराय— In अव्यय meaning here चिरम्। अदर्शनं गता which has disappeared the word being अव्यय

5 प्रथम &c —अभि+धा+यत् कर्मणि अभिधेय designation प्रथम अभिधेय the first (or the *foremost*) designation (denotation), कर्मधा—। तस्य भाव , तता। ताम्। पूर्वमभिधेयम्। obj of न्यधुरा।

6 पूर्व &c —अव+तृ+अप् भाव अवतर advent. पूर्वं अवतार, कर्मधा—। नम कर्म of न्यधीयत। The gods rested in security before Hiranyakasipu came The rule "ऋदोरप्" means that roots ending in ऋ — — take अप in the भाववाच्य and to designate any कारक except कर्ता। This b s घञ् which is however made compulsory in करण and अधिकरण when a संज्ञा is mean Thus अवतरणम् इति अवतार *not* अवतर , but अवतरन्ति अनेन अस्मिन् वा इति अवतार *not* अवतर।

7 तरसिना—तरस् strength तर बल अस्ति इति तरस्+विनि मत्वर्थे तरस्वी strong तेन।

8 द्युसदम—दिवि सीदन्ति इति दिव्+सद+क्विप् कर्तरि द्युसद the denizens of heaven, द्युसदतम्— तयाम्। "कालाध्वनो" इति नियमान्

न पत्वम् I y the rule ततपरद इति बक्लम् the सप्तमी is sometimes ret ned n an उपपदतत्— Retaining it here we get निविष्ट w t प ecause the word is classed with the सुषामादिगण and t r le सुषामादिषु च gives ष।

9 न्यधीयन्त—नि + धा + लङ् त कर्मणि। Conj App

10 I ... —समतत्त्व उपविवान् तरस्वी य पूर्वावसर न्यदधात्।

44 Sri served him

दिशामधीशांश्चतुरो यतः सुरानपास्य तं रागहृता. सिषेविरे।
अवापुरारभ्य ततश्चला इति प्रवादमुच्चैरयशस्करं श्रियः ॥४४॥

N I —Sls 44 and 45 should change places See reasons under Sl 45

Prak —तत आरभ्य श्रिय प्रवादम् अवापु [Since then wealth and *prosperity have attained an unenviable name*] *What name?* —चला इति उच्चै अयशस्करं प्रवादम् अवापु [The name fickle which is a great infamy] What was the occasion for this infamy? —यत सुरान् अपास्य त सिषेविरे तत आरभ्य [From the moment that riches forsook the gods and commenced attending upon that demon they were branded as fickle] Which gods do you mean?—चतुरो दिशाम् अधीशान् अपास्य [I mean no ordinary gods, but the four lords of the cardinal points themselves] Granted they are fickle but what was the reason for this lapse?—रागहृता श्रिय [*Well, to tell you the truth the gods* themselves were to blame The demon was worthier than they and naturally the riches attached themselves to him] 44

Prose—श्रिय यत दिशामधीशान् चतुर सुरान् अपास्य त रागहृता (सत्य) सिषेविरे तत आरभ्य अयशस्करम् उच्चै चला इति प्रवादम् आपु। Or—श्रिय रागहृता (सत्य) यत तं सिषेविरे तत आरभ्य चला इति उच्चै अयशस्करं प्रवादम् आपु ॥ ४४ ॥

Eng—From the time when, drawn by love, they served him having left the four gods, the lords of the quarters, riches incurred the great infamy that they were fickle. *Or*—From incurred the infamy were very fickle 44

Beng—যখন হইতে অনুরাগ আকৃষ্ট হইয়া লক্ষ্মী চারি দিক্‌পালকে ছাড়িয়া তাহার সেবা করিতে লাগিলেন তখন হইতে তাহার 'ঠকনা' এই মহৎ অপবাদ রটিল ॥৪৪॥

Malli—दिशामिति । 'प्रिय सम्पद' यत यदा इत्यर्थः 'दिशाम् अधीशान्' दिक्पतीन् अपि 'चतुर सुरान्' इन्द्रवरुणयमकुबेरान् 'अपास्य' त्यक्त्वा 'स' हिरण्यकशिपुः 'रागहता' रागकृष्टा सती न तु बलादिति भावः श्रियश्चिरं यतो वीरप्रिया श्रिय इति भावः 'तत आरभ्य तदा प्रभृति अयश' करोति इति 'अयशस्करं' दृष्कीर्तिहेतुमित्यर्थः ["कृञो हेतुताच्छील्यानुलोम्येषु" इति टप्रत्ययः । "अत कृकमि—" इत्यादिना विसर्जनीयस्य सत्वम्'] 'उच्चै प्रचुरं वच्य' अस्थिरा 'इति प्रवाद' जनापवादम् आप । दिगीशानामपि सर्वस्वहारित्वात् तदीयस्य प्राकट्यम् इति भाव ॥ ४४ ॥

Notes on Malli

1 The affix is ट by the rule कृञ —" (*Char*) The विसर्ग becomes स by "अत —" (*Char ka*) His boldness is manifest because he robs even the lords the quarters of their al'

CHARCHA

1. दिशाम्—दिश्यन्ते इति दिश + क्विन् कर्मणि निपातनात् दिश lit those that are pointed out, *i e*, directions, the cardinal points तासाम् ।

2 अधीशान—अधि + ईश + अच् कर्तरि अधीश lord तान् ।

3 चतुर—The reference is to the four principal points of the compass—पूर्व, दक्षिण, पश्चिम उत्तर ।

4 सुरान—The gods are इन्द्र of पूर्व, यम of दक्षिण, वरुण of पश्चिम, कुबेर of उत्तर ।

5 अपास्य—अप + अस (क्षेप दिवादि) + ल्यप् having discarded

6. राग &c —रज्यते अनेन इति रञ्ज + घञ् करणे राग passion, love. तेन हृता, drawn by love, हृता—। Pred to श्रिय । Malli says न तु बलात् *i e*, श्री was not forcibly carried away by the demon, but she of her own accord deserted the gods and went over to him The reason is found in the epithet नरसिंह of Sl 43 One who is नरसिंह is also a वीर and Malli remarks वीरप्रिया श्रिय ।

7 निषेदिर—सद+लिट् इर। सदल, निषेदे सविष्यते, सन्निविष्ट। Nom शिय

अवाप अव+आप+लिट् तम्

आरभ्य—आ+रभ+ल्यप् having commenced

10 तत तद् इति (प्रमो)+तसि स्वार्थे अपादाने प्रमी। आरम्भ implies progress hence we have अपाय। ध्रुवमपाये—इत्यपादाने प्रमी।

11 चल —चल+अच् कर्तरि unsteady fickle, इति योग प्रथमा।

12 प्रवादम्—प्र+वद+घञ् कर्मणि infamy तम्।

13 उच्चै —अव्यय qualifying the क्रिया in चकार (Malli) or qualifying प्रवादम्।

14 अयशस्करम्—न यश यशोविरोधि अयश infamy, नञ्तत्—। तत् करोति इति अयशस+कृ+ट कर्तरि अयशस्करम् causing infamy, उपपदतत्—। The ट is by "कृञो—" (Malli) which means—with a कर्म as उपपद we may attach ट to कृ in the कर्तृवाच्य provided हेतु, ताच्छील्य (habit) or आनुलोम्य (obedience) is implied Here we understand हेतु (of अयशस्)। Now why not अयशःकरम् with a विसर्ग? Malli answers, the विसर्ग becomes स by the rule "अत —" —A विसर्ग after an अ, and not being in an अव्यय becomes स in a समास with कृ, कम &c provided the विसर्ग is not in an उत्तरपद। Thus अयश+कार अयशस्कार। In Bhatti also Malli gives the same defence under "धर्म्यासु कामार्थयशस्करीषु"। But the विसर्ग here, as there is indeed in an उत्तरपद। अयशस् is a नञ्तत्—the उत्तरपद being यशस्। The rule therefore does not apply We offer an alternative exposition—यश करोति इति यशस्+कृ+ट कर्तरि यशस्करम् causing fame, उपपदतत्—। "अत कृकमि—" इति सत्वम्। न यशस्कर यशस्करविरोधि इति अयशस्करम् नञ्तत्—with a विरोधार्थ नञ्। "तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता। अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्तिताः॥" What is यशस्करविरोधिन् must by necessity cause *infamy*, so the final result is the same

15 *श्रिय —for deriv See Sl 1* The plural is on the supposition that श्री is different with these four different individuals This is not a good defence The singular should have been used with a little manipulation of the metre. The

poet means the singular as will be clear from Sl 56 where he calls him प्रियः कान्य ।

16 *Voice* —यैभिः स रामहताभि (सर्वैभिः) सिषवे प्रबन्द भापे ।

45 *Gods afraid of him*

पुराणि दुर्गाणि निशातमायुधं बलानि शूराणि घनाश्च कञ्चुकाः ।
स्वरूपशोभैकफलानि नाकिनां गणैर्यमाशङ्क्य तदादि चक्रिरे ॥४५॥

Prak —What more of him ?—यम् आशङ्क्य नाकिनां गणैः पुराणि दुर्गाणि (अतएव) स्वरूपशोभैकफलानि चक्रिरे [Through fear of his raids the gods rendered their cities hard of access so that they might appear in their real character as affording shelter against marauders] Was that all ?—आयुधं निशातम् (अतएव) स्वरूपशोभैकफलं चक्र [They also rendered their weapons keen so that they could be used in fighting enemies which is their real object] What else ?—बलानि शूराणि (अतएव) स्वरूपशोभैकफलानि चक्रिरे [The selected picked warriors to recruit their armies thus rendering the army as a source of real strength] What more ?—कञ्चुकाः घनाः (अतएव) स्वरूपशोभैकफलाः चक्रिरे [They made their armours really tough keeping protection of person as the sole object in view] 45

Prose—नाकिनां गणैः यम आशङ्क्य तदादि स्वरूपशोभैकफलानि पुराणि दुर्गाणि चक्रिरे आयुधं निशातं चक्र बलानि शूराणि चक्रिरे, कञ्चुकाः घनाः चक्रिरे ।—*Mall Or*—नाकिनां दुर्गाणि चक्रिरे स्वरूपशोभैकफलम् आयुधं निशातं चक्र स्वरूपशोभैकफलानि बलानि शूराणि चक्रिरे स्वरूपशोभैकफलाः कञ्चुकाः घनाः चक्रिरे ॥ ४५ ॥

Eng —Dreading whom were then for the first time rendered by the hosts of the denizens of heaven their cities difficult of access weapons keen forces valiant armour tough with the sole object of appearing in their real character [Or—armour tough—hitherto all having the charm of their own beauty as the sole object] 45

Ic — ই সময় হইতে দেবগণ তাহার ভয়ে তাঁহাদের পুরী দুর্গ, অস্ত্র শস্ত্র, সৈন্যগণ ও কবচসমূহ সব দৃঢ় করিতে লাগিলেন। এত দিন এগুলি কেবল শোভার্থেই ছিল [Or—শত্রুর ভয় না থাকায় ইহাদের মুখ্য প্রয়োজন] ॥ ৪৫ ॥

E pl—Thenceforth the gods commenced attending to their c es forces weapons and armour with a view to make them e fic ently serve the purpose for which they are intended. Also s e *Prak*

Malli—पुराणीति । किञ्च नाकिनां सुराणां 'सर्वे य' हिरण्यकशिपुम् भागदा बाधकत्वेन उत्प्रत्य स 'कालं 'आदि' यस्मिन् 'तदादि तदाप्रभृति 'स्वरूप शोभा एव एकफलं मुख्यं प्रयोजनं येषां पुराणीनां तानि तथोक्तानि । प्राक् ईदृग साध्यशत्रोरभावात् इति भाव ["नपुंसकमनपुंसकेन—" इत्यादिना नपुंसकैक शेष[1]] पुराणि दुर्गाणि प्राकारपरिखादिना भगम्यानि 'चक्रिरे' ["सुदुरोरधिकरणे" इति गमेड[2]] आयुध निशात निशित 'चक्रे' इति विभक्तिविपरिणामेन अन्वय [शो तनूकरणे इति धातो क्त । "शाच्छोरन्यतरस्याम्" इति इत्वविकल्पात् पक्षे शातम्[3]] बल नि सैन्यानि दृढानि शौर्यवन्ति 'चक्रिरे' सम्पादितानि 'कञ्चुका' वारबाणा लोहवर्माणि इत्यर्थ ["कञ्चुको वारबाणोऽस्त्री" इत्यमर] 'घना' दुर्भेदा चक्रिरे इत्य नित्यसन्नद्धा जायते स्म इत्यर्थ ॥ ४५ ॥

Notes on Malli

1 Here we have एकशेष of the neuter by the rule "नपुं-सक—" (*Charcha*) 2 The affix is ड after गम by "सुदुरो—" (*Charcha*) 3 शो becomes शा or शि optionally by "शाच्छो—" (*Charcha*)

Sara—हिरण्यकशिपोर्निरोधमायद्य देवा नित्यसन्नद्धा जायते स्म ।

CHARCHA

1 पुराणि—पिपुरति रक्षन्ति इति पृ+क कर्तरि मूलविभुजादि lit those that afford shelter *i e*, cities उक्त कर्म of चक्रिरे ।

2 दुर्गाणि—दु खेन गच्छन्ति एषु इति दुर्+गम+ड अधिकरणे difficult to enter I red to पुराणि ।

3 निशातम—नि+शो (तनूकरणे दिवादि)+क्त कर्मणि निशात or निशित

sharp. Refers to आयुधम्। Malli's rule means शो and छो become शि and छि or शा and छा optionally when an affix dropping क and beginning with त follows Pred to आयुधम्।

4. आयुधम्—आयुध्यते अनेन इति आ+युध+क करणे घञर्थे आयुधम् weapon उक्त कर्म of चक्रे which is got by विभक्तिविपरिणाम from चक्रिरे। The Varttika "घञर्थे कविधानं स्थास्नापाव्यधिहनियुध्यर्थम्" sanctions क in the sense of घञ् in case of the roots स्था &c Hence it is attached करणे here

5 घना—हननम् इति हन+अप्+भावे घन solidity Pred to कञ्चुका। हन becomes घन by the rule "मूर्तौ घनः"—When मूर्त्ति, *i. e.*, काठिन्यम् solidity, is meant, अप् is attached to हन in the भाववाच्य and ह become घ। Next by लक्षणा from काठिन्य we pass on to कठिन। So now घन means *solid* This is what the Vritti means by "अय घन दधि ? घनंशब्द न घर्मी भण्यते"। Pred. to कञ्चुकाः। When solidity is not the meaning we get हन+अप् भावे वधः execution.

6 स्वरूप &c—शोभनम् इति शुभ+अङ् भावे शोभा appearance We have शुभ by निपातन in "शुभशुम्भ शोभार्थे"। एक फलम् एककवम् sole object (एक=केवल), or main object (एक=मुख्य) &c., कर्मधा—। "एके मुख्यान्यकेवलाः" इत्यमर। स्व रूप स्वरूपम् own character, कर्मधा—। स्वरूपेण शोभा स्वरूपशोभा, सुप्सुपा। सा एव एककलं येषां तानि the main object (or—sole object) of which is to appear in their own character, बहु—। Qual, इमानि understood referring to पुराणि, आयुधम्, वन्हि, कञ्चुका by नपुंसकैकवद्भाव (Malli) The rule is "नपुंसकमनपुंसकेन एकवच्चास्यान्यतरस्याम्"—The neuter is retained when spoken along with non neuter and it is optionally singular. The fact seems to be however, that, the rule "नपुंसक—" does not apply here. The rule requires सहोक्ति of नपुंसक and अनपुंसक। "अन्यूं-सकेन सह वचने"—*Vritti*, "एकेनेव सहोक्तौ"—*Bhattoj*. Here there is पृथगुक्ति of नपुंसक and अनपुंसक। This स्वरूपशोभैकफलानि पुराणि दुर्गाणि, स्वरूपशोभैकफलम् आयुध निरायम, &c. There would be सहोक्ति if the predicates दुर्गाणि, निरायम् &c were omitted and the rule would apply. That is to say स्वरूपशोभैकफलानि पुराणि, स्वरूपशोभैकफलम्

आयुधम् &c would give तानि इमानि मदपगोभैकफलानि or तत् इदं मदप गोभैकफलम् But we cannot say so with *separate predication* for पुराणि आयुधम् &c A sentence like मदपगोभैकफलानि तानि इमानि स्वर्गाणि निशातम् पुराणि च is unintelligible It could be made intelligible if a single *predicate say* हितानि, could be got out of नाणि निशातम् &c by एकशेष। But that is not possible because here also the restriction "नपुंसकमनपुंसकेनैकवच्चास्यान्यतरस्याम्"—the only difference being that one is नपुंसक the other अनपुंसक। Also, निशात &c differ otherwise also The difference attaches to the original statements also, viz, पुराणि स्वर्गाणि, आयुधम् निशातम् &c and furnishes an additional reason why the rule "नपुंसकम्—" does not apply to our case I therefore propose to explain मदप गोभैकफलानि just like चक्रिरे, i e, going with all पुराणि, आयुधम् &c, by विभक्तिविपरिणाम।

7 नाकिनाम्—क is सुख pleasure न कम् अकम् pain, नञ्तत्—। अविद्यमानम् अकम् अस्मिन् नाक the place where pain does not exist, i e the abode of bliss heaven, बहु—। स अस्ति एषां वासत्वेन इति नाक + इनि मत्वर्थे नाकिन gods तेषाम्। The बहु—is by "नञोऽस्त्यर्था नाम—" (ante) Again we do not get अनक because नञ् does not change owing to निपातन in the rule "नभ्राट् नपात् नवेदा नासत्या नमुचि नकुल नख नपुंसक नक्षत्र नक्र नाकेषु प्रकृत्या" ।

8 यत्—उत्तरवाक्यगतत्वेन उपात्तत्वात् न तच्छब्द व्यपेक्षा (see Remark)

9. तदादि—स आदि यस्मिन् तत् यथा तथा since then, बहु—। Qual चक्रिरे। Before Hiranyakasipu appeared on the scene the gods were careless about their defences

10 चक्रिरे—कृ+लिट् इरे कर्मणि। Agrees with पुराणि etc

11 *Voice*— गणा कशुकान् घनान् चक्रु ।

Remark—This verse should change places with verse 44 The reason will be obvious on an examination of verses 42 and 43 In 42 we have यत् in the उत्तरवाक्य dispensing with the direct mention of तच्छब्द। Thus तत् न अभूत् य अपचते। The उत्तरवाक्य continues in Sl 43, thus—येन व्यधीयत। There is a break in Sl 44 which is a new वाक्य altogether, But in Sl 45 the

उत्तरवाक्य which apparently closed in Sl 43 is resumed thus यम् आशङ्का चकिरे। This is unnatural so the break caused by Sl 44 must be removed by reading that verse after पुरांसि &c We have then तत्र अभूत् य प्रचक्रत (42) यत्र न्यधीयत (43) यमाशङ्का चकिरे (45 read as 44) which closes the उत्तरवाक्य।

46 *God bowed to him whichever way he went*

स सञ्चरिष्णुर्भुवनान्तरेषु या
　　यदृच्छयाशिश्रियदाश्रयः श्रियः ।
अकारि तस्यै मुकुटोपलस्खलत्
　　करैस्त्रिसन्ध्यं त्रिदशैर्दिशे नमः ॥ ४६ ॥

Prak.—त्रिदशै तस्यै दिशे त्रिसन्ध्यं नमः अकारि [The gods always used to bow to that quarter] Which quarter ?—स या यदृच्छया अशिश्रियत् [Whichever quarter he occupied at the time at his will] Were all the quarters accessible to him ?—श्रियः आश्रयः भुवनान्तरेषु सञ्चरिष्णुः सः [His prosperity was unbounded hence he used to roam at pleasure in the interstellar regions] Why then did the gods bow to the quarter and not to him ?—मुकुटोपलस्खलत्करैः नमः अकारि [It was not a bow with which a high personage is approached It was the bow of departure—a hasty departure through terror which made them so nervous that the hand raised to the head struck against the stones on the diadems of the gods No sooner the gods knew that Hiranyaksha was there than they beat a hasty retreat lest they be seen by the demon and thrashed for the temerity of having intruded upon his privacy] 46

Prose—भुवनान्तरेषु सञ्चरिष्णु श्रियः आश्रयः सः यदृच्छया याः (दिशम्) अशिश्रियत् मुकुटोपलस्खलत्करैः त्रिदशैः त्रिसन्ध्यं तस्यै दिशे नमः अकारि। Or श्रियः आश्रयः यदृच्छया भुवनान्तरेषु सञ्चरिष्णुः सः याम् &c. ॥ ४६ ॥

Eng.—In the morning evening and at noon a bow r be made by the gods with hands slipping against the st their diadems, unto that quarter which he, the abod

perity ı an er n nterstellar regions [n other worlds—*Malli*] by cha ce ccup ed at the time 46

/ —কতুন তৈরবোর অধিকারী হইয়া সেই দৈত্য ভুবনান্তর অন্তরাল বশ ইচ্ছা বেড়াইত। এ ক এখানে অপরাক্ত যখন সে বকে থাকিত সেকালে আকাশে মুকুটের মণি ও অঞ্জলি স্পর্শ কর হয়া সেই দিকে নমস্কার করিত্ন। ৪৬।

Mıll —स इति। अन्येषु भुवनेषु 'भुवनान्तरेषु' ["सुप्सुपा" इति समास] "सुचरित मघवच्छालि [अनेकम्—" इत्यादिना बहुव्रीहि] प्रिय' लक्ष्मी' आश्रय स हिरण्यकशिपु यदृच्छया स्वैरतया ["यदृच्छा स्वैरिता" इत्यमर] यां दिशम् अधिशियत् अगमत् [शयतेर्लङ्। "विभि—" इत्यादिना अडि हिभाव इयङादेश] 'मुकुटोपलेषु' मौलिरत्नेषु लग्ना कृता' येषां ते शिरसि बद्धाञ्जलिभिरित्यर्थ ["उपल प्रस्तर रत्न" इति विश्व] तिस्रो दशा बाल्यकौमारयौवनानि अभ्यस्ता अनया वा येषां ते विदशा देवा। यद्वा त्रि दश परिमाणमेषाम् इति ["बहुव्रीहौ संख्येये डजबहुगणात्" इति समासान्त[1]] तिस्र सन्ध्या समाहृता त्रिसन्ध्यम् ["तद्धितार्थोत्तरपद—" इत्यादिना समाहारे द्विगु। "द्विगुरेकवचनम्"। "वा टाबन्त" इति पक्षे नपुंसकत्वम्। अत्यन्तसंयोगे द्वितीया[3]] 'तस्यै दिशे' ["नम स्वस्ति—" इत्यादिना चतुर्थी] 'नम' नमस्कार अकारि कृतम् [कृञ कर्मणि लुङ्। "चिण् भावकर्मणो" इति चिण्]। सन्ध्या वन्दनेऽपि दिङ्नियमं परित्यज्य तदागमनभयात् तस्यै दिशे नमस्कार कृत इति भाव[4] ॥ ४६ ॥

२

Notes on Malli

1 Here लुङ् is attached to शि। अड् coming in by "विभि—" (*Char*) we have dupl cation and the substitut on of इयङ्। 2 डच् is added as a समासान्त by बहुव्रीहौ—" (*Char*) 3 Here by "तद्धिताथ—" (*Char*) we have द्विगु implying समाहार। Next the rule "द्विगु —" (*Char*) operates We have neuter opt onally by "वा टाबन्त" (*Char*) 4 Apprehend ng his approach salutation was made towards that quarter disregard

ang the restriction about quarters even in the worship of सन्ध्या ।

Sara—See Malli सन्ध्या नमस्कार कृत । Or—च यदृच्छया यां दिश यदा ययति स तो दि श तद्यात् तत्तस्य दत्वा विशन ॥ ४६ ॥

CHARCHA

1 सञ्चरिष्णु —सम् + चर + इष्णुच् कर्तरि ताच्छील्य given to roaming Malli s rule in full is "अलङ्कृञ् निराकृञ् प्रजन उत्पत उत्पच उन्मद रुचि अपत्रप वृतु वृधु सह चर इष्णुच्" ।

2. भुवन &c —भुवन world अन्यानि भुवनानि भुवनान्तराणि other worlds सुप्सुपा (Malli) of the नित्यसमास class तत् Or भुवनानाम् अन्तराणि अवकाशान् the space between the worlds interstellar regions इतत्— । Malli calls the समास a सुप्सुपा because there is no special rule to direct this k nd of समास । The मयूरव्यंस कादि list does not recogn se this समास । Bhattoj however, perhaps relying on the Vritti s remark—अविहितलक्षणस्तत्पुरुषो मयूरव्यंसकादिषु द्रष्टव्य —Tatpurushas for which no rule is found are to be classed under the मयूरव्यंसकादि list—takes it as a मयूरव्यंसकादि तत्पुरुष of the नित्यसमास class

3 यदृच्छया—स्वच्छनम् इति छन्द (इतौ तुदादि) + अ भाव स्वच्छा motion, impulse या स्वच्छा यदृच्छा whichever move, कर्मधा— । तया । Impulsively

4 अविन्दियत्—वि + लुङ् विद — अवि + चङ् + त् by "विद्—" = अविन्दि + अ = अविन्दियत् । Conj App "विद्—" in full is 'विद्यिसदृश कर्तरि चङ्"—विशन्त roots and the roots दि, द्र म take चङ् in the कर्तृवाच्य in लुङ् ।

5 आश्रय —आ + श्रि + अच् कर्मणि resort श्रिय आश्रय hence he could afford to indulge in the costly pas ime of pass ng from world to world as impulse d ctated

6 अकारि—कृ + लुङ् त कर्मणि । The rule "चिण्—" means that in the भाव and कर्मवाच्य सिच् is replaced by चिण् ।

7 मुकुट &c —गल् + अत कर्तरि गलत् sl pping मुकुटगलत उत्पल the gems on the cre s इतत्— । तेषु गलत्स slipping against the

ge ns \c मयूखयुग । ताड्या करा एषाम् whose hands slipped &c., कर— नै (ual तिड्भ । The hands were *suddenly* raised to he r l eads and they struck against the gems and slipped T s n pl es great haste which is explained on the supposition tha wh l cwing in a particular d rection as enjoined in the Sast is in the performance of सन्ध्या, they suddenly re l ected that हिरण्यकशिपु was in a different direction, and lest the demon came and interpreted the bow as a slight to him they hastily turned round and rendered another bow in the direction of Hiranyakasipu Or, as in the *Prak* above we may explain that they saw Hiranyakasipu at a distance and hastily rendered a bow of retreat from his direction (see unber मम)।

8 त्रिसन्ध्यम्—सम्यक् ध्यायन्ति परमात्मानम् अस्याम् इति सम्+ध्या+अङ्, अधिकरणे सन्ध्या period of union Three such are recognised—dawn dusk and mid day The devout have to worship सन्ध्या at these periods तिसृणां सन्ध्यानां समाहार: त्रिसन्ध्यम् collection of three सन्ध्याs, द्विगु। The cellection is *mental* because these three periods cannot be brought together physically. त्रिसन्ध्या व्याप्य is the sense, hence अत्यन्तसंयोग (व्यारायें) स्या। The द्विगु is by the rule "तद्धित—" which means that a संज्ञा or a दिक् may lead in a तत्पुरुष if the object of the compound is to attach a तद्धित, or if there is an उत्तरपद following the तत्पुरुष or again if समाहार is intended Now the form expected is त्रिसन्ध्या and not त्रिसन्ध्यं। The answer is, the rule "द्विगुरेकवचनम्" requires this to be in the singular, and then "स नपुंसकम्" directs this singular form to be in the neuter. Hence त्रिसन्ध्या has to be neuter singular Next "ह्रस्वो नपुंसके प्रातिपदिकस्य" requires the final vowel to be ह्रस्व yielding त्रिसन्ध्य। Here it may be objected that by the Varttika "अकारान्तोत्तरपदो द्विगु स्त्रियाम् इष्ट" should bar the rule "स नपुंसकम्" and give the feminineform Malli answers "वा टावन्त "—A द्विगु ending in टाप् is optionally in the feminine. Hence when not feminine we geta त्रिसन्ध्य। If femi

nine, the rule "द्विगो guides ङीप् and we get त्रिसन्ध्यी। Malli understands that this refers to the performance of सन्ध्या। Or, say it is a लोकोक्ति for *all time*—unrestricted time. त्रिसन्ध्यं करोति=सदैव करोति।

9 त्रिदशैः—अनुक्तकर्त्ता of प्रकारि। For समास see Malli Bhanuji thinks the gods do not go through बाल्य and कौमार but are always in the enjoyment of यौवन and appear like one in his 25th year "प्रिय विन्दति मौनिन पञ्चविंशतिर्वत्सर"—*Ramayana* Hence he expounds तृतीया दशा यौवनमिन्दर्द एषाम् त्रिदशा, बहु—। इतित्रिदशे सङ्ख्याशब्दस्य पूरणार्थत्वम् (see under त्रिदिवात Sl 36). Malli's त्रिर्दश परिमाणमेषाम् makes them 30 years of age—The measure of whose (age) is three times ten The rule for this case is "सङ्ख्यया अव्ययासन्नादूराधिकसङ्ख्याः सङ्ख्येये"—अव्यय &c are compounded in a बहु—with a सङ्ख्या when the compound refers to what is counted. Next we have डच् added by "बहुव्रीहौ—" (Malli) when the compound refers to what is counted Thus त्रिदशन + डच् = त्रिदश।

10 दिशे—The rule for चतुर्थी here is "नमः स्वस्तिस्वाहास्वधालं वषड्योगाच्च"।

11 नमः—An अव्यय meaning प्रणाम salutation. नमः चकारि seems to be another लोकोक्ति indicating परित्याग abandonment दिशे नमः चकारि forsook the quarter—The idea then will be the same as in "भुवनालोकनप्रीतिः स्वर्गिभिर्नानुभूयते। खिलीभूते विमानानां तदापातभयात् पथि॥"—*Kumara*.

12 *Voice*— सर्वैरिन्द्रादिभिः कर्तृभिः नमः सा (दिक्) चक्रे इति कर्तरि त्रिदशाः चकार्षुः।

47 Hari killed हिरण्यकशिपु।

मटाच्छटाभिन्नघनेन बिभ्रता
　नृसिंह सैंहीमतनुं तनुं त्वया।
स मुग्धकान्तास्तनसङ्ग-
　भङ्गुरैरुरोविदारं प्रतिचस्करे नखैः॥४७॥

Prak.—हे नृसिंह, स त्वया प्रतिचस्करे [The best of men as you are,

you came to the rescue and killed him] How?—नखैः उरोविदार प्रतिचस्कर [You ripped him up with your nails and killed him] How could nails be so strong?—सटाच्छटाभिन्नघनेन त्वया प्रतिचस्कर [Your manes rent up the clouds so no wonder that your nails cleft open his hard chest] My manes! You speak in riddles—अतनु मैंहीं तनुं बिभ्रता त्वया प्रतिचस्करे [You transformed yourself into a lion of prodigious proportions and killed the demon by tearing his chest open] 47

Prose—हे नृसिंह अतनु मैंहीं तनुं बिभ्रता सटाच्छटाभिन्नघनेन त्वया स मुग्धकान्तास्तनसङ्गभङ्गुरैः नखैः उरोविदारं प्रतिचस्करे ॥ ४७ ॥

Eng—He was slain by you O the best of men by rending up his breast with nails bearing a huge leonine body with clouds pierced by the array of manes 47

Beng—হে পুরুষোত্তম আপনি বিশাল সিংহ মূর্ত্তি ধারণ করিয়া তাঁহার সংহার করিলেন। এক দিকে কেশরের আঘাতে মেঘসকল বিদীর্ণ হইতে লাগিল অন্য দিকে নখের আঘাতে দৈত্যের বক্ষঃস্থল বিদীর্ণ হইয়া গেল। ৪৭।

Expl—See *Prak* and *Trans*

Malli—अथ सोऽपि त्वयैव हत इत्याह सटेत्यादि। हे नृसिंह नर (१ ना) सिंह इव इत्युपमितसमासः। ना चासौ सिंहश्च इत्यपि प्रस्तावात्। सिंहस्य इमां मैंहीं तनुं कायं बिभ्रता नृसिंहावतारभाजा इत्यर्थः। कियन्ताम्? अतनुं विस्तीर्णाम् अतएव सटाच्छटाभिः केसरसमूहैः भिन्नाः घनाः मेघाः येन तथाभूतेन विपुलत्वादिति भावः ["सटा जटाकेसरयोः" इति "तनुः काये कृशाऽल्पे च" इति च विश्वः] त्वया सः दैत्यः 'मुग्धौ नवौ ["मुग्धः सौम्ये नवे मूढे" इति वैजयन्ती] यौ कान्तास्तनौ' तथा 'सङ्गेन अपि 'भङ्गुरैः' कुटिलैः 'नखैः' 'उरोविदारम्' उरो विदार्य ["परिक्लिश्यमाने च" इति णमुल्प्रत्ययः] 'प्रतिचस्करे' हतः [किरतेः कर्मणि लिट्। "ऋच्छत्यृताम्" इति गुणः। "हिंसायां प्रतेश्च" इति सुडागमः]। वज्रकठिनोऽपि नखैर्विदारित इति वाङ्मनसयोः अगोचरमहिमस्त्वं किमसाध्यम् इति भावः ॥ ४७ ॥

Notes on Malli

1 प्रस्तावात्—From the context. 2 णमुल् is the affix by "परि—" (*Char*) 3 लिट् is affixed to कृ in the कर्मवाच्य। गुण takes place by "ऋच्छ—" (*Char*) सुट् is the augment by "हिंसा याम्—" (*Char*)

Sara—तथाविधमपि त भवान नरसिंहमूर्त्या जघान ॥ ४० ॥

CHARCHA

1 भग्न &c —भग्न manes दृग्न array भग्नाना दृग्न इतत्—। ताभि भिन्न इतत— ताड्यो घनो येन बह—। नत। Qual त्वया।

2 बिभ्रता—भृ + शतृ कर्त्तरि बिभ्रत bearing तेन। Qual त्वया।

3 नृसिंह—Best of men उपमितकर्मधा—(Malli) or Man l on कर्मधा—(Malli) Both meanings suit the text

4 अतनुम्—तनु small It is fem but ङीष is optional (see under ध्वनन्त्या Sl 35 न तनु अतनु not small huge नञ् तत—। नाम। Qual तनुम्।

5 मुग्ध &c —See Mall Qual नखैं।

6 उरोविदारम—उरः विदार्यइति उरस + वि + दृ + णिच् + णमुल् मात्र by rending up the *whole* chest, उपपदतत्—। Qual प्रतिचस्कर। The rule is "परि—"—when a limb be not a vital organ is the उपपद in the द्वितीया णमुल is attached to show that the *whole* organ suffers

7 प्रतिचस्कर—प्रति + कृ + लिट् ए कर्मणि was killed किरति क्षराति चकार चकरतु चकरु, करिष्यति करीष्यति चकारीत। कृ becomes कर contrary to expectation owing to the rule "ऋच्छ—"—ऋच्छ ऋ and ऋकारान्त roots take गुण in लिट् । The rule "हिंसा—" means— कृ preceded by उप and प्रति takes सुट् if हिंसा is meant.

8 नखै—इयं करणे। What the gods could not do with their grim weapons you did with your nails!

13 *Voice*— बिभ्रत् घन त्वं तम् प्रतिचस्करिथ।

48 He took birth as Ravana

विनोदमिच्छन्नथ दर्पजन्मनो रणेन कण्डूस्त्रिदशैः समं पुनः ।
स रावणो नाम निकामभीषणं बभूव रक्षः क्षतरक्षणं दिवः ॥४८॥

Prak—सः स रावणो नाम रक्षः बभूव [Thus suppressed Hiranya

has pu t e back to the earth as a Rakshasa under the name of Kas a] W y d d he come back ?—दर्पजन्मन कण्डू विनोदम् इच्छन [His h t af er bloodshed had not been quenched by death in I h e back to allay it] How to allay ?—विदशै सम पुन रणन विनाश्मिच्छन [To allay it by warring upon the gods again] Hav n, fa led as a demon he could not hope to succeed nst the gods as a Rakshasa—निकामभीषण दिव चतरच्य रक्ष बभूव [Oh ! He became a terrible Rakshasa that demolished the defences of heaven and exceeded his old self in might] 48

Prose—अथ स पुन विदशै सम रणन दर्पजन्मन कण्डू विनोदम् इच्छन् दिव चतरच्य निकामभीषण रावणो नाम रक्ष बभूव ॥ ४८ ॥

En —Next desirous of allaying the itch arising from pride by a tussle with the gods again he became a *highly* terrific Rakshasa by name Ravana who pierced (burst through) the defences of heaven 48

Beng —ইহাতেও গর্বজনিত যুদ্ধের নিবৃত্তি হইল না। সেইজন্য মহিষ আবার যুদ্ধ করিবে বলিয়া সে রাবণ নামে অতি ভয়ংকর এক রাক্ষস হইয়া স্বর্গের কবাট ও দেবগণের প্রাকার ভেদ করিতে সমর্থ হইল। ৪৮।

Expl —See *Eng* and *Prak* above

Malli —अथास्य अयानन्तरचरितमाह विनोदमिति । 'अथ स ' हिरण्य कशिपु 'पुन भूयोऽपि 'विदशै सम सह ['साक सार्द्ध सम सह" इत्यमर] 'रणन दपात् अन मारात् 'जन्म' यस्या 'कण्डू ' भुजकण्डून 'विनोदम्' अपनोदम् ''इच्छन' प्रागुभवनसचते तदपनादाभावात् इत्यर्थ 'दिव ' स्वर्गस्य 'चत' मद्र 'रक्षण रक्षा यन तत् चतत्राणमित्यर्थ [सापचत्व ऽपि गमकत्वात् समास । अनन्तर द्वव सर्वस्यापहारित्वमुक्तम्[2]] । भीषयते इति भीषण (? भीषणम्) [नन्दादित्वात् ल्यु[3] । "भियो हतुभय षुक्" इति षुक्[4]] । निकाम भीषण (? भीषणम्) [सुप्सुपति समास] 'रावणो नाम रावण इति प्रसिद्ध 'रक्ष बभूव' राक्षसयोनी जात इत्यर्थ । विश्रवस अपत्य पुमान् रावण इति विग्रह ["तस्यापत्यम्" इत्यधि कृत "विश्रवसो विश्रवणरवणौ" इति प्रकृते रवणादेश । पौराणिकास्तु रावयतीति

व्य नुपात्यति। तदुक्तमुत्तरकाण्डे —"यस्माल्लोकत्रयञ्चैतद्रावितं भयमागतम्। तस्मात्त्वं रावणो नाम नाम्ना वीर भविष्यसि" ॥ इति रीतेर्णयन्तात् कर्त्तरि ल्युट्[3]। रावण रक्षसोर्नियतलिङ्गत्वात् विशेष्यभावे (? विशेष्यविशेषणभावे) अपि स्वलिङ्गता[4]] ॥४८॥

Notes on Malli

1 Compounded in spite of dependence because the sense is clear This indicates that he robbed the gods of their all 2 We have क्त because the root s of the नन्दादि class इक is the augment by "श्रियो—" Ch ir) 3 णच् is attached by "सख्य प्रथम" and then the stem changes into रवण by "विश्व—" (*Caar*) But followers of the Puranas expound as रावयतीति रावण । Thus in the Uttarakanda we have— You have caused the three world to shriek in fright you will therefore be known as रावण"। We have ल्युट in the कर्त्तृवाच्य after रु with णिच् attached रावण and रक्षस् have specified genders hence each is in its own gender though there is विशेष्यविशेषणभाव

Sara—एव महदपि दृष्ट तस्य दैवस्य भ्रातुः कुवेरस्य न रतम। भूयोऽपि दर्पात् त्रिदशो रावणो नाम रावणो बभूव ॥ ४८ ॥

CHARCHA

1 विनोदम्—वि+नुद+घञ् भावे विनोद alla)in, तम्।

2 रक्षन्—रक्ष+शतृ इष्टौ wishing रक्षन् रक्षः बभूव he became a Rakshasa *because* (इष्टौ शतृ) he wished to allay &c

3 अद—अनन्तरम्। He did not d- with the loss of his body, bu a li tle wh le after (अद) &c

4 दर्प &c—दृप+घञ् भावे दर्प pride arrogance दर्पात् जन्म यस्य दर्पजन्मा, बहु—। तम्। Qual. कण्टक। The प्रतिद्वन्द्वि is दर्पजन्मन् (see प्रतिपक्षजन्मनाम Sl 4)

5 कण्टक—कण्टयतम् इति कण्ट्+णिच् स्वार्थे+क्विप् भावे=कण्टक (सम्पादन धातु)+क्विप्=कण्ट् (Fem) तया। तस्य षष्ठी। Or कर्मणि कृद्योगे षष्ठी Thus रक्षः कण्टक् विद्यन्ति (तिङ् या)=रक्षेन कण्टक विद्यन्ति (कन्यादि)। "उभयप्राप्तौ कर्मणि" इति स्वभाव अर्थे एव न षष्ठी।

6 त्रिदश —With the gods सहाय योग इवा। See त्रिदशै, Sl 46.

7 रवण —विश्रवस was the son of पुलस्त्य and grandson of ब्रह्मन् himself विश्रवस अपत्यम् इति रवण + अण् रावण, विश्रवस् having changed into रवण It also changes into विश्रवण giving वैश्रवण which is a name of कुबेर both रावण and कुबेर being sons of विश्रवस्। Malli's rule is not from पाणिनि who reads both विश्रवण and रवण in the शिवादि list On this Haradatta remarks "विश्रवणरवणशब्दौ प्रकृत्यन्तरे विश्रवशब्दस्य आदेशौ प्रकृत्यन्तर वा इतिविषये स्वभमार्थं"। In other words वैश्रवस is inadmissible nor can we have the वाक्य, रवणस्य अपत्यम The derivation रावयतीति requires ल्युट् बाहुलकात् कर्तरि।

8 निकाम &c —निकाम excessive भीषयत् इति भी + णिच + ल्यु कर्तरि नन्द्यादि भीषणम् terrific निकाम भीषणम्, सुपसुपा। Qual रव ! भीषण in Malli is a copyist's slip Here it should be noted that the नन्द्यादि list does not include भीषण, though it has the word विभीषण। In fact the presence of वि argues rather the *exclusion* of भीषण। So we proceed thus—भी + णिच् + युच् भाव स्त्रियां भीषणा intimidation सा अस्ति अस्य इति भीषणा + अच् मतवर्थ भीषणम् frightful The rule "भियो— means—भी becomes भीष् or भा when णिच् is attached the fright coming direct from the agent Thus रावणो भीषयते or रावणो भापयते। But रावण खड्गेन भाययति।

9 क्षत &c —रक्ष्यते अनेन इति रक्ष + ल्युट् करण रक्षणम् defences, ramparts &c क्षत रक्षण येन, बहु—। Qual रव।

10 दिव —दिव heaven तस्या। शेष षष्ठी, related to रक्षणम्। दिव रक्षण क्षतम् अनेन is the uncompounded form If रक्षणम् be compounded nothing remains to justify the षष्ठी in दिव। Hence either do not compound at all, or compound all If all are compounded the form is क्षतद्युरक्षणम् दिव् becoming द्यु by the rule "दिव उत्"। But दिव क्षतरक्षणम् does not obscure the sense Hence although the compounding is against strict grammar, it may be allowed the sense being clear (गमकत्वात्)। This is like देवदत्तस्य गुरुकुलम् which means देवदत्तस्य यो गुरु, तस्य कुलम्। The भाष्य sanctions such compounds on the ground of their being गमक।

11 *Voice*— तेन इच्छता रचमेन भीशेन रावणेन रचसा बभूवे ।

49 Ravana got Siva's favour

प्रभुर्बुभूषुर्भुवनत्रयस्य यः शिरोऽतिरागाद्दशमं चिकर्त्तिषुः ।
अतर्कयद्विघ्नमिवेष्टसाहसः प्रसादमिच्छासदृशं पिनाकिनः ॥४९॥

Prak—य पिनाकिन प्रसाद विघ्नमिव अतर्कयत [This Rakshasa, when Pinakin was propitiated took the Lord's favour as an interruption] Perhaps the favour did not suit his aim—इच्छासदृश प्रसाद विघ्नमिव अतर्कयत [The Lord granted him just what he wished for yet he deemed it as an interruption] Interruption to what?—इष्टसाहस अतिरागात दशम शिर चिकर्त्तिषु सः [A veritable dare-devil he was and he was literally going to cut off his tenth and last head after having lopped off one after another nine of his heads as offerings to the Lord But the Lord interrupted him and granted his desire] What was the desire prayed, that prompted him to such a sacrifice?—भुवनत्रयस्य प्रभु बुभूषु (स) [He wanted to get the mastery of the three worlds The sacrifice was proportionate to the reward] 49.

Prose—य भुवनत्रयस्य प्रभु बुभूषु अतिरागात् दशम शिर चिकर्त्तिषु इष्टसाहस इच्छासदृश पिनाकिन प्रसाद विघ्नमिव अतर्कयत्। *Or*—place य after इष्टसाहस ॥ ४९ ॥

Eng—Who, in great ardour, about to sever his tenth head wishing to become the master of the three worlds, with a preference for daring took as an interruption the favour of Pinakin suiting his wish 49

Beng—যে ত্রিভুবনের প্রভু হইতে ইচ্ছা করিয়া অনুরাগ বশত মস্তক কাটিয়া নিবেদন করিতে উদ্যত হইয়া সাহসে উন্মত্ত হইয়া দশম অভিলাষ পূর্ণ করিলেন কিন্তু সাহসিকগণ ক্রমে তাহা ছিন্ন করে ঐ দেবপ্রসাদকে সে সাহসের উৎসবের বিঘ্ন বলিয়া মনে করিল ॥ ৪৯ ॥

Expl—See *Prak* above

Malli—অথাস্য মাতুলস্য অন্যাদৃশৌৎকর্ষ্যং আহ প্রভুরিতি। 'প্রভু' শব্দ

भुवनत्रयस्य प्रभुः स्वामी बुभूषुः भवितुमिच्छुः [भुवः सन्नन्तात् उ प्रत्ययः] 'अति रागात् उत्साहात् न तु फलविलम्बनिर्वेदात्' इति भावः दशमं शिरः चिकर्तिषुः कर्तितुं छेत्तुमिच्छुः [कृती छेदे इति धातोः सन्नन्तात् उप्रत्ययः] 'इष्टसाहस प्रिय साहस अतएव इच्छासदृशम् इच्छानुरूपं 'पिनाकिनः प्रसादं' वरं 'चिरमिव अकलयत्' स्वल्पं चिरकालम् इति परमसाहसिकत्वोक्तिः [इत आरभ्य श्लोकषट्केऽपि यच्छब्दस्य 'स रावणो नाम रक्षो बभूव' इति पूर्वेण अन्वयः। रङ्गराजस्तु 'न चक्रमस्याक्रमताधिकन्धरम्' इति उपरिष्टादन्वय इत्याह। तदसत्। 'गुणानाञ्च परार्थत्वात्' इति न्यायात् आरुण्यादिवत् प्रत्येकं प्रधानान्वयिनां मिथः सम्बन्धायोगात्। अलम् शाखाचङ्क्रमणेन [2]। पुरा किल रावणः काम्ये कर्मणि पशुपतिप्रीणनाय नव शिरांसि स्वयं हुत्वा दशमं रभ्य सन्तुष्टात् तस्मात् त्रैलोक्याधिपत्यं वव्रे इति पौराणिकी कथा अत्र अनुसन्धेया] ॥ ४९ ॥

Notes on Malli

1 Not from despair at the delay of the reward 2 In all the six verses beginning with this the यद् goes with 'स रावणो नाम रक्षो बभूव' that precedes But Rangaraja says it goes with 'न चक्रमस्याक्रमताधिकन्धरम्' that follows (Sl 54) This is wrong By the maxim "गुणानां—" (Because subordinates are meant for the principal) mutual relation is improper in those that go with the principal, as in redness (stoutness &c, that attach to a cow) A truce to following off shoots (i e, discussing side issues leaving the main question)

Sara—See *Malli*, "पुराकिल वव्रे"।

CHARCHA

1 बुभूषु —भू + सन् + उ कर्तरि = बुभूष (सन्नन्तधातु) + उ बुभूषु wishing to become Qual य।

2 भुवन &c —त्रय अवयवा अस्य इति त्रि + अयच् त्रयम् a triad भुवनानां त्रयम्, ष त— t तस्य। अर्थे षष्ठी related to प्रभु।

3 शिरः—कर्म of the क्रिया in चिकर्तिषु which see

4 अति—&c —रञ्ज+घञ् भावे रागः ardour अतिशयो रागः अतिरागः great ardour, प्रादितत्—। तस्मात्। इतो धर्मी। He tried it solely from his passion for the deed The epithet repudiates the idea that Ravana was in despair when he saw that the offer of even the nine heads lopped off with his own hand made no impression on the Lord and the tenth he was going to cut off only to put an end to his life

5 दशमम—दशानां पूरणम इति दशन्+डट्—दशन+मट्डट्=दशमम् the tenth तत।

6 विकर्त्तिषु—कृत+सन+उ कर्त्तरि=विकर्त्तिष (सन्नन्तधातु)+उ= विकर्त्तिषु wishing to cut off Qual य। We have शिरः विकर्त्तिषुः not शिरसः विकर्त्तिषुः because the अनुकर्म of an उकारान्त कृत does not take षष्ठी (See "न लोका—" ante)

7 अतर्कयत्—तर्क+णिच् स्वार्थे+लङ् तिप् deemed तर्कयति, तर्कयामास &c अतर्कीत तर्कयिष्यति।

8 विघ्नम्—विहन्यते अनेन इति वि+हन+क करणे घञर्थे विघ्न hindrance तम। क is usually attached in the कर्तृवाच्य, it is घञ् that is available in कर्म करण &c Hence we say घञर्थे। The Varttika is "घञर्थे कविधानम्—" (see under आयुधम, sl 45)

9 रह &c —रम+क्त कर्मणि रहम् favourite सहस् strength सहसा कृतम्, or सहसि भवम्, or again सहस इदम इति सहस्+अण् साहसम् foolhardiness रह साहसम्य Who delighted in daring सः—।

10 प्रसादम्—प्र+सद+घञ् प्रसाद or प्रासाद favour or a mansion. प्रसाद is restricted to the former meaning and प्रासाद to the latter by the Varttika "सादकारयोः कृविन" which modifies the rule "उप सर्गस्य घञि अमनुष्ये बहुलम्"

11 इच्छा &c —इष+श भावे इच्छा wish. समान इव पश्यति इति समान+दृश+कञ् सदृश like, उपपदतत्—। इच्छायाः सदृशः Suiting the wish, तत्—। तम्। Qual प्रसादम्। कञ comes in by the Varttika "समानान्ययोश्च" and समान becomes स by the rule "दृग्दृशवतुषु"। सदृक् सदृश are with the affix क्विन् and कञ respectively. This epithet means that the Lord favoured him in accordance with his wish i e he granted him the mastery over the three

worlds—heaven, earth and the nether regions

12 पिनाकिन—पिनाक is the bow of Siva अ: अस्ति आयुधत्वेन यस्य स पिनाक + इनि मत्वर्थे पिनाकी। तस्य।

13 Voice—तेन प्रभुणा बभूवषा विकर्तितुषा साक्षेन मद्दय ... भव विद्म . चतस्रांत।

50 Boon accepted befittingly

समुत्क्षिपन् य. पृथिवीभृता वरं वरप्रदानस्य चकार शूलिनः।
त्रसत्तुषाराद्रिसुतससम्भ्रमस्वयंग्रहाश्लेषसुखेन निष्क्रयम् ॥५०॥

Prak—यः शूलिन वरप्रदानस्य निष्क्रय चकार [He it was who made an adequate return for the gift of the boon made unto him by the Lord] How was the return made ?—पृथिवीभृतां वर समुत्क्षिपन चकार [He heaved the great mountain Kailasa and thus made a return] 50

Prose—यः पृथिवीभृतां वर समुत्क्षिपन् शूलिन वरप्रदानस्य त्रसत्तुषाराद्रिसुतासम्भ्रमस्वयग्रहाश्लेषसुखेन निष्क्रय चकार ॥ ५० ॥

Eng—Who, heaving the biggest of the upholders of the earth made a return for the gift of the boon by Sulin with 50.

Pn.—এই রাক্ষস পর্বতশ্রেষ্ঠ কৈলাসকে তুলিয়া লইয়া ভয় অতিরঞ্জনসহ পার্বতীর আলিঙ্গন সুখ শিবকে প্রদানের প্রতিদান করিয়াছিল ॥ ৫০ ॥

Malli—অথ কৈলাসোৎক্ষেপবরণমাহ समुत्क्षिपन्निति। 'य' रावणः 'पृथिवीभृतां पर्वतानां 'वरं' श्रेष्ठं कैलासं 'समुत्क्षिपन्' दर्पादिति शेषः 'शूलिन वरप्रदानस्य' पूर्वोक्तस्य 'त्रसन्त्या' शैलचलनेन बिभ्यत्या 'तुषाराद्रिसुतया' पार्वत्या, 'ससंभ्रमो' य 'स्वयंग्रह' प्रियप्रार्थनां विना कण्ठग्रहम् [सुपसुपेति समासः] तेन 'आश्लेष' आश्लेषण तेन यत् 'सुख' तेन त्रैलोक्याधिपत्यसुखात् उत्कृष्टेन इति भाव 'निष्क्रय' प्रत्युपकारमिति 'चकार [निष्क्रयो बुद्धियोगे स्यात् सामर्थ्ये निर्गतावपि' इति वैजयन्ती]। यद्वा—'निष्क्रय चकार' क्रयेण व्यवहारेण याच्ञालाघवेन (? याच्ञादैन्यदोष) समाज इत्यर्थः [अत सुखवरदानयोर्विनिमयात् परिवृत्तिरलङ्कारः] ॥ ५० ॥

CHARCHA

1. समुत्क्षिपन्—सम्+उत्+क्षिप+शतृ कर्त्तरि heaving. Qual यः which refers to Ravana.

2. पृथिवीभृताम्—पृथिवीं बिभर्ति इति पृथिवी+भृ+क्विप् कर्त्तरि पृथिवीभृत the upholders of the earth, उपपदतत्—। तेषाम् । षष्ठी ।
See next.

3. वरम्—The best, the biggest. Qual कैलासं understood. Here there is no निर्द्धारण, because निर्द्धारण requires the presence of three things—(1) The thing singled out, (2) the class out of which the selection is made, (3) the basis of selection. The first is here absent. If we say कैलासः पृथिवीभृतां वरः then we get निर्द्धारण, but not if कैलास is suppressed.

4. वर &c.—वृ+अप् कर्मणि वर boon, वरस्य प्रदानम् gift of the boon, तत्—। तस्य । षष्ठी, related to निष्क्रयम् । See next.

5. शूलिन—शूल refers to Siva's celebrated weapon the त्रिशूल । तत् अस्य अस्ति इति शूल+इनि मत्वर्थे शूली the wielder of the त्रिशूल । तस्य । कृद्योगे कर्त्तरि षष्ठी । This is optional by the Varttika "शेषे विभाषा", hence शूलिना is also correct ; it preserves the metre too. Here, we had the uncompounded form शूलिन वरस्य प्रदानम् in which शूलिन has षष्ठी प्रकृति कर्त्तरि वरस्य in the अनुक्तकर्म । Now when compounding वरस्य प्रदानम् into वरप्रदानम्, note that the rule "कर्मणि च" will not be in our way, because that rule prohibits तत्—only when the कर्म takes षष्ठी by the rule "उभयप्राप्तौ कर्मणि" । Here "उभय—" has no scope, because we have षष्ठी in शूलिन, whereas "उभय—" would have given the तृतीया । Even with शूलिना वरस्य प्रदानम् we may compound and say शूलिना वरप्रदानम् if शूलिना has तृतीया through the option given by the Varttika "शेषे विभाषा," but not if the तृतीया is by "उभयप्राप्तौ—" ।

6. निष्क्रयम्—निर् or निस्+क्री+अच् भावे निष्क्रय release, repayment, return तम् ।

7. *Voice*—देव ..समुत्क्षिपता ..निष्क्रय: चक्रे ।

8. *Allusion*—While warring upon Kuvera, Ravana had

occasion to pass by the mountain Kailasa where Lord Siva resided at the time with Parvati He picked up a quarrel with Siva's followers and in a pique tugged at the mountain to uproot it The hill shook to its foundation but the Lord steadied it with the pressure of his little toe which pressed the Rakshasas arms so hard that he shrieked with pain and then forth received the name Ravana (Sl 48)

51 His oppressions.

पुरीमवस्कन्द लुनीहि नन्दनं मुषाण रत्नानि हरामराङ्गना ।
विगृह्य चक्रे नमुचिद्विषा बली य इत्थमस्वास्थ्यमहर्दिवं दिवः ॥५१

Prak—बली य इत्थम् अहर्दिवं दिवः अस्वास्थ्यं चक्रे [This mighty Rakshasa imparted an ever present sense of insecurity and uneasiness into the minds of the gods] When ?—नमुचिद्विषा विगृह्य चक्रे [He declared war against Indra and kept the gods in terror] But did he do any actual mischief ?—पुरीम् अवस्कन्द नन्दनं लुनीहि रत्नानि मुषाण, अमराङ्गना हर इत्थम् अस्वास्थ्यं चक्रे [He laid siege on Amaravati wiped out its gardens raided the treasury and abducted the wives of the gods] 51

Prose—य बली नमुचिद्विषा विगृह्य पुरीम् अवस्कन्द नन्दनं लुनीहि, रत्नानि मुषाण, अमराङ्गना हर इत्थम् अहर्दिवं दिवः अस्वास्थ्यं चक्रे ॥ ५१ ॥

Eng—Who the mighty, warring upon the slayer of Namuchi, besieged the city, cleared the Nandana removed the treasures, carried *away the wives of the gods*, *thus created* uneasiness in heaven day after day 51

Beng—এই বলবান্ রাক্ষস ইন্দ্রের সহিত যুদ্ধ ঘোষণা করিল অমরপুরীর অবরোধ নন্দনোদ্যানের উচ্ছেদ রত্নরাজির লুণ্ঠন ও সুরনারীগণের হরণ করিয়া নিরন্তর স্বর্গের উদ্বেগ ঘটাইতে লাগিল । ৫১ ।

Expl—See *Prak* or *Eng* above

Malli—पुरीमिति । 'य बली' बलवान् रावण 'नमुचिद्विषा' इन्द्रेण 'विगृह्य' अय 'पुरीम्' अमरावतीम् 'अवस्कन्द' अवरुन्धि 'नन्दनम्' इन्द्रवनम् ["नन्द

वनम्" इत्यमर] लुनीहि चिन्द्धि ["इ इति षष्ठी" इति इकार [1]] 'रवानि ग्रैष्मयम् नि मचीन् वा ["दव ग्रैष्म मधावपि" इति विश्व] सुनाथ [मुषाणिये। "हन यु शानच ह्यौ," इति यु शानजादेश [2]] 'अमराड्गना हर' नहार। सवव पीन पुन्य न इत्यर्थः । 'इत्थम् अनेन प्रकारेण अहनि च दिवा च 'अहर्दिवम् अहन्य हनि इत्यर्थ ["अचतुर— इत्यादिना सत्यम्यन्ते इन्द्व समासान्तो निपातित [3]] 'निव खारस्य 'अभ्यस्याम् उपदव चक्र [अत्र अवस्कन्द इत्यादौ "क्रियासमभिहारे लोट् लोटो हिस्वौ वा च तध्वमो" इत्यनुवृत्तौ "समुच्चय,न्यतरस्याम्" इति विकल्पेन कालसामान्य लोट् । तस्य यथोपयह मध्यमिनादयो हिस्वौ च प्रकरणादिना तु अर्थविशेषावसानम् । "अतो हे" इति यथायोग्य हिलुक् । पौन पुन्य भृशार्थो वा क्रियासमभिहार । अवस्कन्दनादिक्रियाविशेषाणं समुच्चय । क्रियासमभिहार तत सामान्यस्य करोते । "समुच्चय सामान्यवचनस्य" इत्यनुप्रयोग 'चक्रे इति [4]। अत्र तिङ् वैचित्र्यात् सौशब्द्याख्यो गुण । "सुपां तिङां परावृत्ति सौशब्द्यम्" इति लक्षणात [5]। समुच्चयालङ्कार] ॥ ५१ ॥

Notes on Malli

1 ना becomes नी by "ई— (*Char*) 2 यु becomes शानच by "हन —" (*Char*) 3 We have समासान्त after a द्वन्द्व with its constituents in the सप्तमी by निपातन in the rule "अचतुर—"(*Char*) 4 We have लोट् here without restriction of tense optionally by the rule "समु—"(*Char*) read with the rule "क्रिय—" (*Char*) and हि or स्व are its substitutes for all तिङ् विभक्ति according to circumstances. The particular sense has to be gathered from the context हि disappears where possible by "अतो हे"। क्रियासमभिहार implies *frequency* or *excess* We have समुच्चय of the specific acts such as अवस्कन्द &c , there is क्रियासमभिहार of the action common to all these viz. the act of *doing* चक्रे is subjoined by the rule "समुच्चय सामान्यवचनस्य"। 5 Here we have the *Guna* named सौशब्द्य owing to variety in the matter of तिङ्। The definition is—सौशब्द्य is judicious repetition of सुप् and तिङ्।

Sara—स रावण इन्द्रं च विगृह्य अमरावतीं रुरोध नन्दनमभनक् रत्नानि मुमोष जहार च सुरवनिता ॥ ५१ ॥

CHARCHA

1 पुरीम्—कर्म of अवस्कन्द (Malli)

2 अवस्कन्द—अव+स्कन्द to besiege+भृश लोट्=अव+स्कन्द+हि=अवस्कन्द often besieged "पौन पुन्येन अवरुरोध" (Malli) For rules see *Remark* below

3 लुनीहि—लू+भृशे लोट्=लू+हि=लुनीहि often cut down पौन पुन्येन चिच्छेद (Malli) For rule see *Remark* below

4 नन्दनम्—नन्दन is Indra's pleasure garden कर्म of लुनीहि (Malli)

5 मुषाण—मुष+भृशे लोट्=मुष+हि=मुषाण often stole पौन पुन्येन मुमोष (Malli) For rule see *Remark* below

6 रत्नानि—कर्म of मुषाण (Malli)

7 हर—हृ+लोट् भृशे=हृ+हि=हर often abducted पौनःपुन्येन जहार (Malli)

8 अमर &c—मृ+अच् कर्तरि मर mortal न मरा अमरा the immortals gods नञ्तत्—। अङ्गानि सन्ति आसां कल्याणानि इति अङ्ग+न मत्वर्थे अङ्गना females अमराणाम् अङ्गना, ६तत्—। ता । कर्म of हर (Malli)

9 विगृह्य—वि+ग्रह+ल्यप् having declared war

10 नमुचि &c—न मुञ्चति इति नञ्+मुच+इन् (औणादिक) कर्तरि नमुचि । नमुचि was a son of Kasyapa by दनु । He was the youngest of three brothers the other two being the celebrated शुम्भ and निशुम्भ of the Markandeya Purana Indra killed him—a friend of his—with the foam of the sea—"चिच्छेदास्य शिरोराजन्नपां फेनेन वासव । तच्छिरो नमुचेश्छिन्न पृष्ठतः शक्रमन्वियात् ॥" Hence as the head pursued Indra, the demon became known as नमुचि—that which does not leave The नञ् remains unaltered (See नाकिनाम्, sl 47) नमुचिं द्विष्टवान् इति नमुचि+द्विष+क्विप् कर्तरि नमुचिद्विट्, उपपदतत्—। तेन । सहार्थे ३या ।

11 चक्रे— कर्त्रभिप्राय क्रियाफले आत्मनेपदम्। चकार, चकरतुः, चकार्षीत् चक्रत etc This is the क्रिया which is common to all the क्रियाs— the क्रिया in general—of which अवस्कन्द &c are particular instances (Malli For rule see *Remark* below

12 इत्थम्—अनेन प्रकारेण इति इदम्+थम्। An अव्यय। See *Remark* below

13 अस्वास्थ्यम्—स्वस्मिन् तिष्ठति इति स्व+स्था+क कर्तरि स्वस्थ at ease तस्य भाव स्वास्थ्यम् ease न स्वास्थ्यम् uneasiness, नञ्तत्—। तम्।

14 अहर्दिवम्—अहनि च दिवा च अहर्दिवा+अच् समासान्त = अहर्दिवम् day after day द्वन्द्व। Here अहनि and दिवा mean the same Hence there is a repetition of sense, *i e*, दोष। But वीप्सार्थे द्वन्द्व is irregular and is sanctioned *here* by निपातन। अच् also is available by the same निपातन। Lastly, the word अहर्दिव got with अच् must have the gender of the last word of the compound by the rule "परवल्लिङ्गं द्वन्द्वतत्पुरुषयो" but the last word is दिवा which is an अव्यय and therefore *neuter* Hence अहर्दिवम्। The सप्तमी of this is also अहर्दिवम् by the rule "तृतीयासप्तम्योर्बहुलम्"।

15 *Voice*—येन वलिना पुरी अवस्कन्द्यत लूयन्त लुप्यन्त क्रियन्त।

16 *Remark*—(1) The rule "क्रियासमभि—" means—When frequency or excess of an action is implied लोट् is added to the root, हि and त are substituted for लोट्, but optionally if it is a matter ordinarily calling for त or ध्वम्। Note that no particular sense is enunciated for the लोट् in the rule above Hence it is भाव because "अनिर्दिष्टार्था प्रत्यया भावे भवन्ति"। हि and त being substitutes of लोट् are also भावे। Consequently अवस्कन्द, लुनीहि, लुषाण &c express धात्वर्थ only, *i e*, अवस्कन्दनम्, लवनम्, मोषणम्, हरणम्। Malli's अवस्कन्दत, चिच्छेद, लुमोष and जहार seem thus to be questionable. On the line "लुनीहि लुनीहि इत्येवायं लुनाति" Haradatta comments "सोऽयमं पुन:पुनर्लवनम् आह", *i e*, he takes लुनीहि as expressing भाव only Similarly Bhattoji on "याहि याहि इति याति" says "पुन:पुन अतिशयेन वा यानं यानस्य अर्थ"। In both these examples the लोडन्त word is duplicated This is owing to the Varttika "क्रियासमभिहारे द्वे वाच्ये"। In our case there is no reduplication Hence

urs is n a case of क्रियासमभिहार। On this Phattoji remarks "इह पन पलयस्कन्द इत्यादि यत्र इति व्याख्यानं असमञ्जसमेव"। We therefore rej t Mallis "भवन पीत पुनेन इत्यर्थः"। पीन पुष्य is not intended by the poet (ii Mallis next rule "समुच्चय,अन्यतरस्याम्" means When several actions of the same agent are spoken of together we have लोट् as above but optionally Here चवस्कन्द, भवन all belong to the same agent रावण। Hence the rule applies. The optional forms are चवस्कन्द, लुनीह, &c Mallis "क्रियासमभिहार तदमासायत्र करोत" has to be dropped, because there is no चनुवृत्ति of क्रियासमभिहार in this rule "द्वितीयमते 'क्रियासमभिहार' इत्यस्य चननुवृत्ति— *Bhattoji*. Besides as already remarked the लोट् forms would then have been doubled. (iii) The third rule "समुच्चये सामान्यवचनस्य" means that when there is समुच्चय the single क्रिया of which the समुच्चितक्रियाs are particular instances will have to be subjoined showing the correct पुरुष, वचन &c Here चवस्कन्द is a particular case of the general act — करण so are भवन, लावण and हरण। Hence this common act *i e*, करण क्रिय is subjoined by saying चक्रे। That चक्रे refers to and determine the पुरुष काल &c of चवस्कन्द, लुनीहि &c is indicated by इत्यम्। Thus चवस्कन्द लुनीहि मृणाल हर इत्य चक्रे। This is after Malli An objection will occur, *viz*, करण is common to all actions in nature To eat, to drink, to sleep, &c are all particular case of 'to do', the rule perhaps contemplates of a common action of a more specific nature than this universally common action 'to do' Bhattoji here takes चवस्या क्रिया as the सामान्यवचन। He means that instead of चवास्य इ चक्रे we ought to have a *single* चवस्थाक्रियावाचक तिङन्त word say चवस्थौचक्रे। We should then have पुरीम् चवस्कन्द नन्दन लुनीहि रवानि मृणाल चवराङना हर इत्यम् चवस्थौचक्रे। This चनुप्रयोग, *i e*, चवस्थौचक्रे now indicates that the भाव *spoken of by* चवस्कन्द, लुनीहि *&c*, belong to one in the प्रथमपुरुष singular, *i e*, to कर्ता (*i.e* रावण.) in the verse पुरीम्, नन्दनम्, रवानि, चङ्गना are कर्म of this चनुप्रयोग। They cannot be कर्म of चवस्कन्द &c which indicate भाव only.

Besides this alterat n in the क्रिया we have to omit इव from the sloka because चत्र स्थम् is no longer present in the verse With such extensive chan_ges we are n longer concerned with the poet's stanza it is a new stanza altogether that we are interpreting The question is how to explain the verse *as it stands* चक्र taken as the मानान्तरवत does not help us The standard example of ममुद्दय is मजन दिव धाना खान इति चभ्यवहरति। सज्जन् and धाना here are कम of चभ्यवहरति So n पुरीम् चवस्कन्द &c. इत्य चक्र the कर्म of चक्रे is पुरीम् &c But then त्रिव चचाख्याम् gets disconnected (iv) Nagesa prefers here to take चवस्कन्द लुनीहि &c, as ordinary लोट् forms constituting orders to subordinates on the occasion of the raid We are quite familiar with expressions like मरा पाकृशथा &c in the लोट् in ordinary street fi hts "चवस्कन्द इत्य दोनि वि धनीइ-त्यय। समवकमरणाविषयात स्कन्नादिजनम् चमाध्या मनाट य चक्र इत्यत"—*Siddhanta Sekhara* In the absence of the single verb चमस्योवक I think Nagesa's view is the best we could adopt (v) I subjoin a *Tika* after *Nagesa*

Mitabhashini—चलो चवयाम् य रावव 'ममुविदिया इन्द्र व 'विरास विकश्य 'चर्हविम् चहत्वहति निव' सनम चमाख्य चक्र पीडा जनयामास। कय तदित्याह—न हि चनुवरान् प्रति चाह याहि भो प्रहरत पुरीम्' चमरावतीम् 'चवस्कन्द निवसि चहि महादर लमिता 'नन्दन लुनीहि छिन्धि, तथ बासव रवनि मुख च काव चिन्न कुरु ल पुन कुम्भकर्ण 'चमराङ्गना हर बन्दीकुरु सुरवनिता' इत्य न चमस्या चक्रे' ॥ ५१ ॥

५२ *Indra defeated and flies away*

मनोन्यातानि न भर्तुरभ्रमोर्न विसमुखे यवम पटक्रमम्।
प्रभुद्गुत सयति येन केवलं बलस्य गवु प्रगगम गोपताम् ॥५२॥

Trans—चवम्य मह चममो भनु उर्षे न्वसद केवल न्पेप्रता प्रगगम [Was

I ant Indra prized the fleetness alone in the Airavata and in the Uchchaisravas] Had they no other merit to appreciate?—चभमा भर्तु सर्वेन्यातानि न ददृश [The graceful trend of Airava a

is well k own but Indra thought little of it] What of Uchchaisrava ?—उच्चैःश्रवसः चित्रं पदक्रमं न प्रशशंस [The style of march of Uchchaisravas is wonderful but Indra set no value to it] But s n t Indra an appreciator f merit ?—यत् संयति बलद्विट् जवमेव केवलं शौघ्र्यं प्रशशंस [That he is But when chased by Ravana in the field of battle he owed his life to the fleet ess of his mount alone Hence he prized the speed only] 52

Prose—संयति येन अनुद्रुतः बलस्य शत्रुः अभ्रमोः भर्तुः सलीलगतानि न प्रशशंस, उच्चैःश्रवसः चित्रं पदक्रमं न प्रशशंस, केवलं शौघ्र्यं प्रशशंस ॥ ५२ ॥

Eng—Chased by whom in battle the slayer of Bala appreciated the fleetness alone, neither the graceful movements of the lord of Abhramu, nor the wonderful successi n of the steps of Uchchaisravas 52

Ben—যুদ্ধে রাবণ ইন্দ্রের পশ্চাতে ধাবিত হইলে তিনি কখনও ঐরাবতের কখনও বা উচ্চৈঃশ্রবার দ্রুতগতি হইতে রক্ষা পাইতেন। এইজন্য ইন্দ্র কেবলই গতিশীলতার প্রশংসা করিতেন; ঐরাবতের ও উচ্চৈঃশ্রবার অন্য কোন গুণ মানিতেন না। ৫২।

Expl—His encounters with Ravana had often ended in his precipitate retreat from the field of fight. The speed of his mount alone saved his head on such occasions This happened so often that Indra came to prize nothing in Airavata and Uchchaisravas except their fleetness 52

Malli—सलीलेति। 'संयति' युद्धे ["समुदाय स्त्रियां संयत्समित्याजिसमिद्युधः" इत्यमरः] 'येन रावणेन अनुद्रुतः' अनुधावितः बलस्य शत्रुः' इन्द्रः 'अभ्रमोः भर्तुः' ऐरावतस्य 'सलीलगतानि' सभङ्गीगमनानि 'न प्रशशंस' तथा 'उच्चैःश्रवसः' अश्वस्य चित्रं नानाविधं 'पदक्रमं' पादविन्यासं धौर्यकाश्चितादिगतिविशेषमित्यर्थः 'न प्रशशंस' किन्तु 'केवलं शौघ्र्यं' शीघ्रगामित्वमेव 'प्रशशंस' अन्यथा शौघ्र्याभावे अस्मान् यद्योऽयति इति भयात् इति भावः ॥ ५२ ॥

Sara—इन्द्रो हि रावणेन युद्धे पराजितः इन्द्रः ऐरावतस्य उच्चैःश्रवसो वा

गतिलाघवात् पदत्व नोपगत । तदसा वाहनयोधावनवेगमव बहुमने न रति चातुर्यम् ॥ ५२ ॥

CHARCHA

1 सलील &c —लीला grace विलास । या + क्त भावे यात progress लीलया सह सलीलानि graceful, बहु— सलीलानि यातानि graceful progress क्रमधा— । तानि । कर्म of प्रशशस ।

2 भर्तृ अभ्रमो —अभ्रमु is the name of a female elephant, the mate of Airavata (Amara) अभ्रमो भर्ता the lord of Abhramu, i e ऐरावत । "ऐरावतोऽभ्रमातङ्गैरावणाभ्रमुवल्लभा" इत्यमर । तस्य ।

3 उच्चैःश्रवस —ऐरावत and उच्चैःश्रवस are two of the gems got from churning the ocean

4 पदक्रमम्—पद + घञ् भाव पदम् tread वृद्ध्यभाव । क्रम + घञ् भावे क्रम order पदानां क्रम the course of tread, तत— । तम । कर्म of प्रशशस ।

5 अनुद्रुत —अनु + द्रु + क्त कर्मणि chased Qual शत्रु ।

6 संयति – संयच्छन्ते अस्मिन् इति सम् + यम + क्विप् अधिकरणे संयत् battle तस्याम् । अधि ७मी ।

7 बलस्य—बल was a demon killed by Indra तस्य ।

8 प्रशशंस—प्र + शंस to belaud + लिट् अन् । प्रशंसति, प्रशंस, प्रशंसिष्यति, अप्रशंसीत् ।

9 शीघ्रताम्—शीघ्र swift तस्य भावस्तत्ता । ताम् ।

10 *Voice*— अनुद्रुतेन शत्रुणा , प्रशशंसिरे वित · पदक्रम न प्रशशंस शीघ्रता प्रशशंस ।

53 Indra gone to Sumeru through Ravana's fear.

> अथजत्रुवन् मोढुमधीरलोचन:
> सहस्ररश्मेरिव यस्य दर्शनम् ।
> प्रविश्य हेमाद्रिगुहागृहान्तरं
> निनाय बिभ्यद्दिवसानि कौशिक: ॥ ५३ ॥

Prak –कौशिक बिभ्यत् अधीरलोचन दिवसानि निन्ये [Indra spent his days in terror casting furtive glances hither and thither]

Where ?—इमाद्रिगुहागृहान्तरं प्रविश्य निनाय [He entered his house as if it was a cave of the Sumeru hill and lived there in fright] Why so ?—सहस्ररश्मेरिव यस्य दर्शनं सोढुम् अशक्नुवन् कौशिकः [He could not stand the sight of Ravana like an owl that *cannot face the sun, and passed his days in the interior* of his capital as if it was a cave of the Sumeru where like an owl he sought security in the gloom] 53

Prose—अधीरलोचनः कौशिकः सहस्ररश्मेरिव यस्य दर्शनं सोढुमशक्नुवन् इमाद्रिगुहागृहान्तरं प्रविश्य बिभ्यत् दिवसानि निनाय ॥ ५३ ॥

Eng.—Ur al le to bear whose sight like that of the thou sand rayed sun Kausika passed the days in fright with restless eyes having entered the interior of his house which was like a cave of t' e golden hill Su neru 53

Beng.—রাবণকে সূর্য্যের দর্শন সহ্য করিতে না পারিয়া কৌশিক (ইন্দ্র) মেরুর গুহার ন্যায় নিজ গৃহের মধ্যে প্রবেশ করিয়া ভয়ে চঞ্চলনেত্রে দিন যাপন করিতেন । ৫৩ ।

Expl.—See *Prak* and *Eng*

Malli.—अशक्नुवन्निति । 'अधीरलोचनः' अस्थिरदृष्टिः 'कौशिकः महेन्द्रः उलूकश्च ["महेन्द्रगुग्गुलूलूकव्यालग्राहिषु कौशिकः"[1] इत्यमरः] 'सहस्ररश्मेः' सूर्यस्य 'इव यस्य' रावणस्य विक्रमकर्मणो[2] 'दर्शनं सोढुम् अशक्नुवन् इमाद्रेः गुहा' इव 'गृहं' तस्य 'अन्तरं प्रविश्य बिभ्यत्' तथापि वेपमान एव [बिभ्यतेः शतरि "नाभ्यस्ताच्छतुः" इति नुमभावः[3]] 'दिवसानि' वासरांश्च 'निनाय' ["वा तु क्लीबे दिवसवासरौ" इत्यमरः]। यथा पेचकः सूर्यादिव भीतः सन् तिष्ठति तथा सोऽपि इति भावः । [कौशिक इत्यभिधायाः प्रस्तुतैकगोचरत्वेन उभयत्रापि विशेष्यत्वासम्भवात् उलूकविषयशब्दशक्तिमूलो ध्वनिः सहस्ररश्मेरिव इत्युपमानिर्वाहकत्वात् वाच्य सिद्धाङ्गम्[4]] ॥ ५३ ॥

Notes on Malli

1 कौशिक means महेन्द्र (Indra), गुग्गुलु (a kind of resin), उलूक (owl), व्यालग्राहिन् (*snake charmer*) 2. *Whose deeds*

are of daring character 3 अङ्‌ coming after भी the तुम् is barred by "नाध्व—" (*Char*) 4 The language is obscure Malli seems to mean this —In कौशिक though ध्व is possible with respect to both (महेन्द्र and उलूक) yet, ध्व in a विशय being inadmissible the *denotation* refers to the subject matter (महेन्द्र) only So we have a mere *suggestion* (ध्वनि) regarding उलूक arising out of the power of the word and it is an element in establishing the import because it justifies the उपमान in सहस्ररश्मि रिव ।

Sara—असौ इन्द्रः "रावणो मा मा द्राक्षीत्" इति गृहान्न नियाति ॥ ५३ ॥

CHARCHA

1 अशक्तवत्—शक + शतृ कर्तरि शक्त वत able न शक्त वत unable, नञ्तत— । Qual कौशिक ।

2 मारम्—सह + तुमुन भाव to bear

3 अधीर &c —धीर steady लोच + ल्युट् करण लोचन eye नधीराणि unsteady नञ्तत— । अधीराणि लोचनानि यस्य सः — । Indra had a thousand eyes Qual कौशिक । This was due to fright He was always on the look out to see if Ravana was coming his way

4 सहस्र &c —सहस्र रश्मय यस्य सहस्ररश्मि thousand rayed, बहु— । तस्य ।

5 यस्य—Refers to Ravana who is here compared to the sun कर्मणि क्रयारा षष्ठी ।

6 यस्य दर्शनम्—धनकमक दर्शनम् । He took to flight as soon as he saw Ravana at a distance

7 हेमाद्रि &c.—हेममय अद्रि (r हेम्न अद्रि हेमाद्रि the golden mountain कर्मधा—like शाकपार्थिव or इतत्— । This refers to Meru तस्य गुहा a cave of the Meru इतत्— । हेमाद्रिगुहव r c हेमाद्रिगुहा मह्हन गृहम् house like a cave of Meru कर्मधा—like शाकपार्थिव । तस्य अन्तरम् the interior of his house which was like a cave of Meru, इतत्— । तत । If we wish here to keep up the suggestion about उलूक we may say हेमाद्रिगृहादप गृहम् or हेमाद्रिगुहा गृहमिव

कनकगिरिगुहान्तरम् h s s s dence vh ch was a cave of Meru tl e rest as b o

निनाय—नी + लिट् णल नयति न निनाय निन्य नयति त भर्तैवात् —अनट

विभ्रम—आ + भ्रज f gh u1 कौशिक भी s an भ्रमन्त ध न् w d no get विभ्रम (See under भ्रकामतम् Sl 8)

o दिवस नि—Tl neute use of दिवस is rare Comp "त दि ना दिवस गत " दिवस परिणामरमणीय " "दिवस दृशा श्यामे" "न हि तथा कुसुमशरौ दिवस In he ase of भक्षन्ति th s means the whole day of 4 s f उलूक t s l e day t n e only

V — न्यायनन कौशिकेन भग्नक्रमता विभ्रता निन्दिर।

R ark—For a s n lar ध्वनि about उलूक compare— "दिवाकराद्रक्षति यो गुहासु लीनं दिवाभीतमिवान्धकारम्। क्षुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैः शिरसां सतीव" *Ku nara*

54 *hn s* चक्र *is futile on* रावण

दृढच्छिन्नानिष्ठुरकण्ठघट्टनाद्विकीर्णलोलाग्निकणं सुरद्विषः ।
जगत्प्रभोरप्रसहिष्णु वैष्णवं न चक्रमस्याक्रमताधिकन्धरम् ॥५४॥

Prak —चक्रम् अस्य सुरद्विषः अधिकन्धरं न अक्रमत [The d scus fa led *to work on the neck of th enemy of the gods*] *Wh ch* d scus ?—वैष्णवं चक्रम् [The d scus of Vishnu] Perhaps t spared h n ou of p ty—अप्रसहिष्णु न अक्रमत [No the neck of the monster w s too tough for tl e d scus wh ch was powerless aga nst] Yo can t say unless you t y—विकीर्णलोलाग्निकणम् अप्रसहिष्णु चक्रम् [Well tl e d scus was ndeed t ed but it deel red ts nab l ty n a shower of spa ks that sl ot all r nd] How was that ?—जगत्प्रभो दृढच्छिन्न निष्ठुरकण्ठघट्टनात् [When t struck aga nst the rock l ke neck of th s l rd of the wor d the shock of the mpact b oug t fo th spa ks the reck stood un ha med] 54

Prose—दृढच्छिन्नानिष्ठुरकण्ठघट्टनात् विकीर्णलोलाग्निकणम् अप्रसहिष्णु वैष्णवं चक्रं जगत्प्रभो अस्य सुरद्विषः अधिकन्धरं न अक्रमत ॥ ५४ ॥

Expl —Even V shn s d scus made no impress on o 1 the

neck of this enemy of the gods the master of the worlds, having become unable to prevail with flying sparks of fire scattered from impact with his wide throat which was firm like a rock 54

Beng—বিষ্ণু এই জগতের স্বামীর গ্রীবায় চক্রে প্রহার করিয়াছিলেন, কিন্তু সুরারশত্রুর কণ্ঠ শিলার ন্যায় কঠিন, আঘাতজনিত অগ্নিকণা বিকীর্ণ হওয়ায় চক্র ব্যর্থ হইল ॥ ৫৪ ॥

Expl—Even Vishnu's discus made no impression on the neck of this monster The terrific impact only brought forth some sparks and the discus came back baffled Also see *Prat* and *Eng* above

Malli—हरेश्चक्रमिति। 'हरेः' विष्णोः 'निष्ठुरे' कठिने 'घट्टनात्' अभिघातात् 'विकीर्णाः' विक्षिप्ताः 'ज्वालाः' अग्निकणाः स्फुलिङ्गाः यस्य तत् अतएव 'अप्रसहिष्णु' अनभिभावुकम् ["प्रसहनमभिभव" इति वृत्तिकारः। "अलङ्कृञ्—" इत्यादिना इष्णुच्'] 'देवस्य चक्रं' सुदर्शनं 'जगत्प्रभोः' सकललोकैकस्वामिनः 'अस्य सुरद्विषः' रावणस्य कन्धरायाम् अधि 'अधिकन्धरम्' अधिग्रीवम् [विभक्त्यर्थेऽव्ययीभावः। "अव्ययीभावश्च" इति नपुंसकत्वात् "ह्रस्वो नपुंसके प्रातिपदिकस्य" इति ह्रस्वत्वम्²। "कन्धो गलोऽथ ग्रीवायां शिरोधिः कन्धरेत्यपि" इत्यमरः] 'न अक्रमत' अप्रतिहतं न क्रमते स्म न प्रवर्त्तते स्म किन्तु प्रतिहतमेव इत्यर्थः ["वृत्तिसर्गतायनेषु क्रमः" इति वृत्तौ आत्मनेपदम्। वृत्तिरप्रतिबन्धः³] ॥ ५४ ॥

Notes on Malli

1 The Vrittikara says प्रसहन is अभिभव। इष्णुच् is the affix by "अलङ्कृञ्—" (Char 2 We have an अव्ययीभाव here in the sense of विभक्ति। The compound being in the neuter by "अव्ययी—" the final vowel is shortened by "ह्रस्वो—" (Char) 3 The आत्मनेपद is in the sense of वृत्ति। वृत्ति is अप्रतिबन्ध absence of hindrance

Sara—विष्णुना क्षिप्तं चक्रम् अस्य विपुल कठिन कण्ठे प्रतिहतं सत् मोघमेव निवृत्तं ॥ ५४ ॥

CHARCHA

1 अहत &c—निष्ठुर tough घट्+णिच् स्वार्थे+युट् भावे घट्टन shock शिला इव निष्ठुर शिलानिष्ठुर tough like a rock, उपमान कर्मधा— तस्य कण्ठ कर्मधा—। इहत शिलानिष्ठुरकण्ठ, कर्मधा—। तेन घट्टनम् मुधमुप तस्मात्। इतौ सौ।

2 विकीर्ण &c —वि + कॄ + क्त कर्मणि—विकीर्ण scattered ज्वल flying अग्न कणा अग्निकणा sparks of fire तत्—। कण is the word not कणा। विकीर्णा ज्वाला अग्निकणा यस्य तत्—। Qual चक्रम्।

3 सुरद्विष सुरान् द्वेष्टि इति सुर+द्विष+क्विप् कर्तरि सुरद्विट् the enemy of the gods, उपपदतत—। तस्य। Qual यस्य which refers to रावण।

4 जगत् &c—प्र+भू+डु कर्तरि प्रभु lord जगतां (sl 1) प्रभु, तत—। तस्य। Qual यस्य। Or we may construe 'जगत्प्रभो' जगन्नाथस्य हरः वैष्णव चक्रम् &c The epithet raises an expectation of infallibility in the चक्र, because he who is जगत्प्रभु cannot fail with his weapon, his प्रभुता then becomes meaningless.

5 अप्रसहिष्णु—प्र+सह+इष्णुच् कर्तरि साधुकारिणि प्रसहिष्णु a subduer. न प्रसहिष्णु नञ्तत्—। Qual चक्रम्। For इष्णुच् see under मर्षिष्णु, sl 46 Or construe अप्रसहिष्णु सत न अक्रमत्।

6 वैष्णवम्—विष्णोरिदम् इति विष्णु+अण्। Qual चक्रम्।

7 अक्रमत—क्रम+लङ्त prevailed अक्रमते, अक्रमेत, अक्रमन्त। The rule "वृत्ति—" means that क्रम takes the आत्मनेपद when meaning 'to prevail' (वृत्ति), 'to attempt' to make up mind', (सर्ग) and 'to develop' (तायन)।

8. अधिकन्धरम्—कन्धरायाम् इति अधिकन्धरम् on the neck, अव्ययी—। We expect अधिकन्धरा, but by "अव्ययी—" an अव्ययीभाव is in the neuter Again by "ह्रस्वो—" if a प्रातिपदिक is to be in the neuter, its final, if a vowel has to be shortened Hence अधिकन्धरा changes into अधिकन्धरम्। अधि सप्तमी or better सप्तम्यर्थस्य उक्तत्वात् प्रातिपदिकार्थे १मा। Here शिलानिष्ठुर is supposed to supply the reason why the चक्र failed This credits the चक्र with very little sharpness If it cannot cut through शिला it is much inferior to the thunder bolt with which Indra cut down the wings of

mountains It were better to supress the reasson as Kalidasa has done on a similar occasion in Kumara Thus—"जयाशा यत्र चास्माकं प्रतिघातोत्थितार्चिषा। हरिचक्रेण तेनास्य कण्ठे निष्कमिवार्पितम्॥" Our verse is a poor paraphrase of this one from Kumara

9 *Voice* — कर्णेन अप्रसहिष्णुना वैश्रवण चक्रे च अकम्प्यत।

55 Kuvera also frightened

विभिन्नशङ्खः कलुषीभवन्मुहुर्मदेन दन्तीव मनुष्यधर्मणः।
निरस्तगाम्भीर्यमपास्तपुष्पकं प्रकम्पयामास न मानसं न सः ॥५५॥

Prak – दन्तीव स मनुष्यधर्मणः मानसं मुहुः न प्रकम्पयामास न [He filled Kuvera's mind with awe as surely as an elephant troubles the lake Manasa] How so?—मदेन विभिन्नशङ्खः सः [In his ardour he forced Kuvera's treasure vault like an elephant in rut bursting conches in the lake Manasa] But Kuvera was not an ordinary god—निरस्तगाम्भीर्यं कलुषीभवत् मानसम् [True but his equanimity was cast to the winds and his mind was troubled like the mind of the other gods, in the same manner as the lake Manasa becomes muddy and can no longer vaunt of its great depth when an elephant plunges into it] Was he so greatly moved?—अपास्तपुष्पकं मानसम् [He had to turn his heart from the famous car Pushpaka which he prized so much and part with it as the Lake Manasa does with its lotuses when an elephant makes a rush after them] 55

Prose—स मदेन दन्तीव विभिन्नशङ्खः कलुषीभवत् निरस्तगाम्भीर्यम् अपास्तपुष्पकं मनुष्यधर्मणः मानसम् मुहुः न प्रकम्पयामास न ॥ ५५ ॥

Eng—He through pride like a tusker through rut, with the treasure-trove Samkha forced out, very greatly purturbed the mind of Kuvera that was becoming troubled had lost its equanimity altogether, and had renounced the Pushpaka 55

Beng—মদে মত্ত হইয়া হস্তিরূপ হস্তী শঙ্খনিধিরূপ শঙ্খ ভেদ করিয়া কুবেরের মনোরূপ মানস সরোবরকে গাম্ভীর্য্য ও পুষ্পকরূপ পুষ্প বিবর্জিত করিয়া কলুষিত ও বিক্ষুব্ধ করিল ॥ ৫৫ ॥

E t —It was not Indra alone that suffered from the atrocities of this haughty tyrant. Kuvera's house too was raided and he had to part with his incomparable car the Pushpaka. Also see *Park* and *Eng* above 55.

Mal —विभिन्नेति 'स रावण 'मदेन दर्पेण दानेन च ["मदो दर्पे मद्ये तथा" इति विश्व] दन्तावल गज इव विभिन्न' विघटित 'शङ्ख' निधिभेद कम्बुश्च येन स तथा ["शङ्खो निध्यन्तरे कम्बुललाटास्थिनखेषु च" इति विश्व]" अकलुष कलुष भूम्ना आविलश्च भवत् 'कलुषीभवन् निरस्त गाम्भीर्यम्' अविकारित्वम् अगाधत्वञ्च यस्य तेन अपास्तानि पुष्पाणि पुष्पक विमानञ्च यस्मात् तत् [पुष्पपक्षे वैभाषिक कप्प्रत्यय[1]]। मनुष्यस्येव धर्मं शुभ्रत्वादिर्यस्य इति स्वामी। तस्य 'मनुष्यधर्मण [धर्मादनिच् केवलात्" इति अनिच्[2]] 'मानसं' चित्त तदीय सरश्च ["मानसं सरसि स्वान्ते" इति विश्व] 'क्षुब्ध' न कम्पयामास न क्षोभयामास इति 'न किन्तु कम्पयामास एव इत्यर्थ [कुबेरस्य महामहिमतया सम्भावितापकम्पितत्व निषेधाय नञ्द्वयम्। "सम्भाव्यनिषेधनिवर्तने नञ्द्वयम्" इति वामन[3]। अत्र दन्तिरावणयो प्रकृताप्रकृतयो श्लेष] ॥ ५५ ॥

Notes on Malli

1 When पुष्प is the word we have the optional कप्। 2 अनिच् is the समासान्त by "धर्मा—" (*Char.* 3. Kuvera being of great majesty, his imperturbability is expected The two negatives are to deny this Vamana says ' Two negatives are used to negative the negation that is expected "

Sara—इन्द्र इव कुबेरोऽपि तेन रावणेन विर्योजित. पुष्पकाख्य तस्य विमान रावणोऽहारि ॥ ५५ ॥

CHARCHA

N B —Ravana in Kuvera's place, and a wild tusker in the lake Manasa are compared The epithets have to be taken both ways

1 विभिन्न &c.—वि+भिद+क्त कर्मणि विभिन्न *forced* also *burst* शङ्ख *treasure trove* of that name also *conch* विभिन्न शङ्ख यस्य, बहु—।

He that forced the treasure trove (Ravana) *also* he that burst the conches (tusker) Ravana raided Kuvera's treasury and forced the treasure troves Again when a tusker plunges into a lake he bursts the conches he treads upon

2 कलुषीभवत्—कलुष *troubled* also *turbid* अकलुषं कलुषं सम्पद्यमानं भवत् इति कलुष+च्वि+भू+शतृ कर्तरि becoming troubled (मानस mind *also* becoming turbid (मानस the lake) गलितत—। Qual मानसम्। प्रकम्पस and कलुषीभवन do not differ much in the case of mind Hence while मानस is *mind* we dissolve कलुषीभवन+मुख =कलुषीभवन्मुख and construe—मदेन कलुषीभवन् (i e दर्पान्ध) स मानस प्रकम्पयामास If मानस is the lake say मदेन कलुषीभवत् मानसम् &c —The lake that was being soiled with the ichor &c Comp "कल्माषितस्य पयःप्रवाहैर्मदावलम —*Kumara*

3 मदेन मद pride (Ravana), *also* ichor (tusker) तेन। हस्ती इया।

4 मनुष्य &c—मनुष्यस्य धर्म मनुष्यधर्म human characteristics इतत्— । मनुष्यधर्म इव धर्म यस्य सः—*ly* "धर्मादनिच्—" (ante). मनुष्यधर्मन is a name of Kuvera "कुबेरस्त्र्यम्बकसखो यक्षराड्गुह्यकेश्वर। मनुष्यधर्मा धनदो राजराजो धनाधिप ॥" इत्यमर। The reason is supposed to be that he grew beards &c like a human being The rule "धर्मादनिच्—" means—अनिच् is added to a स—in which धर्म is final and comes after only one पूर्वपद।

5 निरस्त &c.—निर+अस क्षेपे+क्त कर्मणि निरस्त discarded disappeared (मानस mind) *also* set at naught (मानस the lake) गम्भीर imperturbable (मानस mind) *also* deep (मानस the lake) निरस्तं गाम्भीर्यम् येन यस्मात् वा that which has discarded its imperturbability, that from which imperturbability has disappeared (मानस mind) also निरस्तं गाम्भीर्यम् यस्य the depth of which has been set at naught (मानस the lake) सः—। Qual मानसम्।

6 अपास्त &c—अप+अस क्षेपे+क्त कर्मणि अपास्त removed पुष्पक Kuvera's car पुष्प flower, here lotus अपास्तं पुष्पकम् यस्मात् from which the Pushpaka was gone (मानस mind) सः—। It sounds odd to say that पुष्पक the car, was removed from the mind of

I ver s apply मलन and take पृथक the sense of पृथक् मलमिनो धाम वा Whe मनस is the lake we say पद्मा पृथक् पद्म त त पद्म कम्प + कप मस स न पद प्रकम्पकम् from which lotuses wer r d by te tusker Elephants delight in den olish

o u el C nt "मध्यंताकामिनत मन मरमों गाहन गज अमो स सन्ताप्य फि पन्न व्युत्थ सिध्यति । The कप् is here optional as the m e प्रथ दम पा

प्रकम्प्य म म—प्र + कम्प + णिच + लिट् पल agitated (applies t l tl कम्पत चकम्प कम्पियत चकम्पिष्ट जुहु with णिच्—प्राप कम्पत ।

8 मनसम—मनस mind मन एव इति मनसम् + पण स्वार्थे मानसम् mind *also* the lake t o r known as *Marsaranara* पवित्रता as कम thus—मानस प्रचकम्प (without णिच् =स मानसं प्रकम्पयामास (पवित्रता i e मानसम् becoming कम with णिच् । The rule मतिबुद्धि— (ante applies because कम्प to tremble is अकर्मक ।

9 *Voice* — तेन दन्तिना गडन प्रकम्पयामास ।

56 Varuna s at empt futile on him

रणेषु तस्य प्रहिताः प्रचेतसा सरोषहुङ्कारपराङ्मुखीकृताः ।
प्रहर्तुरेवोरगराजरज्जवो जवेन कण्ठं सभया प्रपेदिरे ॥ ५६ ॥

Prth—उरगराजरज्जव जवन प्रहर् एव कण्ठ प्रपदिर [A noose of huge serpents was cast at his neck but it came back quickly at the neck of the thrower himself] Who was the thrower ?— प्रचतसा रणषु प्रहिता उरगराजरज्जव [Varuna cast the coil when fighting him] Why then did it come back ? तस्य सरोषहुङ्कार पराङ्मुखीकृता सभया प्रपेदिरे [The snakes got frightened when Ravana uttered an angry growl and came back] 56

Prose—रणेषु प्रचेतसा प्रहिता उरगराजरज्जव तस्य सरोषहुङ्कारपराङ्मुखी कृता (अतएव) सभया (सत्य) जवेन प्रहर्तुरेव कण्ठ प्रपेदिरे ॥ ५६ ॥

Eng—The coils of mighty serpents cast by Prachetas at fights hastily retreated to the neck of the striker himself, frightened and turned back by his angry growl 56

Beng—যুদ্ধে বরুণ তাহার নাগপাশ তাহার প্রতি নিক্ষেপ করিয়াছিলেন। তাহা সেই সময় হুঙ্কার করিতে করিতে সর্পগুলি পরে ফিরিয়া আসিয়া পরাঙ্মুখ হইয়া তাঁহার কণ্ঠ বেষ্টন করিল। ৫৬।

Expl—See *Prak* and *Erg* above

Malli—अक्षेपोक्तिः। किञ्च 'वरुणे प्रचेतसा' वरुणेन 'प्रहिता प्रयुक्ताः' 'उरगराजाः महाभुजा नि रत्नवत्' इव उरगराजस्नेव' नागपाशा इत्यर्थ 'तस्य' रावणस्य 'सरोषहुङ्कारेण पराङ्मुखीकृता' व्यावर्तिता' अतएव 'सभयाः' सत्य 'बन्धेन' वेगेन 'प्रहृत्ता'.' यथोक्तं प्रचेतस 'एव कण्ठं प्रविविशुः' यातः [अत परहिंसा-प्रयुक्तस्य आयुधस्य वैपरीत्येन स्वकण्ठग्रहणात् अनर्थोत्पत्तिरूपो विषमालङ्कारः "विरुद्ध-कार्यस्योत्पत्तिर्यत्रानर्थस्य वा भवेत्" इति लक्षणात्[2]] ॥ ५६ ॥

Notes on Malli

1 Turned back 2 Here we have विषमालङ्कार because the weapon that was hurled to strike the enemy, on the contrary, seized the neck of the hurler and thus led to an undesirable result. This is from the definition—"(विषम is the अलङ्कार) when the contrary or the undesirable results"

Sara—युद्धे वरुणेन रावणं प्रति प्रहिता पाशाः तस्य हुङ्कारेण विपरीतं चलिता. वरुणस्यैव कण्ठं बबन्धुः ॥ ५६ ॥

CHARCHA

1. प्रहिता—प्र+हि प्रेरणे+क्त कर्मणि cast.

2 प्रचेतसा—प्रकृष्टं चेतः यस्य noble minded, बहु—। तेन। अनुक्ते कर्तरि तृया। प्रचेतस् is a name of वरुण। "प्रचेता वरुणः पाशी" इत्यमरः।

3. सरोष &c.—हुम् is the imitation of a growl (onomatopoeia) हुङ्करणम् इति हुम्+कृ+घञ् भावे हुङ्कारः growl. परा विपरीतम् अञ्चति इति परा+अञ्च+क्विन् कर्तरि पराक् turned back, reversed रोषेण सह सरोष angry, बहु—। पराञ्चि मुखानि येषां पराङ्मुखाः or पराङ्मुख्यः. those that have their face averted, बहु—। अपराङ्मुखाः (or अपराङ्मुख्यः) पराङ्मुखाः (or पराङ्मुख्यः) सम्पद्यमानाः कृताः इति

पराङ्मुखा (अपराङ्मुखा) + च्वि + कृ + क्त कर्मणि पराङ्मुखीकृता वलितम्—। मदेन हुङ्कार (angry growl) कर्मधा—। तेन पराङ्मुखीकृता इतम्—। Hired to उरगाः रज्जव

4 प्रहर्तृ —प्र + हृ + तृच् कर्तरि प्रहर्ता the striker तस्य। Refers to Varuna

5 परं—अन्यथाभिलषितम्। प्रत्यभिरे न तु शत्रवः—what he intended for the enemy happened to himself

6 उरग &c—उरसा गच्छन्ति इति उरस् + गम् + ड कर्तरि उरगाः those that crowl on their chest, उपपदतत्—। उरगा राजान इव इति उरग + राजन् + टच् समासान्त उरगराजाः kingly snakes, *i e*, mighty snakes उपमित कर्मधा—त रज्जव इव उपमितकर्मधा—(Malli) or तत्कृता रज्जवः कर्मधा—like शाकपार्थिव। The word is fem These were in fact ropes but twisted out of *live* snakes so तत्कृता रज्जवः *seems better The* नागपाश *is Varuna's weapons as the* thunderbolts of Indra Here the म of उरस् disappears by the Varttika "उरसो लोपश्च"। टच् is added by "राजाहःसखिभ्यष्टच्—" The उपमितकर्मधा is by "उपमितं व्याघ्रादिभिः सामान्याप्रयोगे—"

7 सभया —भयेन सह सभया frightered बहु—। Qual उरगराज रज्जव Here Malli says मदोद्धतहुङ्कारपराङ्मुखीकृता अतएव सभया —turned back by the growl and *therefore frightened* The fact is they were frightened by the growl and *therefore turned back*—मदोद्धतहुङ्कारेण सभया अतएव पराङ्मुखीकृता। This misstatement of fact is not Malli's fault it is due to the bad wording of the verse As the sloka stands Malli could say nothing else

8 प्रपदिरे—प्र + पद् + लिट् इरे reached कण्ठं प्रपदिरे here means कण्ठं ववन्धुः seized him by the neck This is clear from the बन्ध in प्रहर्तृबन्ध। But if सभया, then they have lost their power to enchain and will not fetter Varuna The verse is therefore *defective in thought It is an unsuccessful attempt to imitate* Kalidasa who says— "क्रियायमस्मिन्नपि पाशी पाशः प्रचेतसः। मन्त्रेण हतवीर्यस्य फणिनो दैन्यमाश्रितः॥"—*Kumara*

9 *Voice*— प्रहिताभिः रज्जुभिः कृताभिः सभयाभिः (मतीभिः)

57 *Yama's mahisha raised by* रावण ।

परेतभर्तुर्महिषोऽमुना धनुर्विधातुमुत्खातविषाणमण्डलः ।
हृतेऽपि भारे महतस्त्रपाभराद्उवाह दुःखेन भृशानतं शिरः ॥५७॥

Prak—परेतभर्तुः महिषः दुःखेन भृशानतं शिरः उवाह [Yama's bison carried with great difficulty his head that hung extremely low] Why so?—भारे हृते अपि महतस्त्रपाभरात् भृशानतम् [The burden of shame laid it low though the actual load was taken off] How taken off?—अमुना उत्खातविषाणमण्डलः महिषः [Ravana had plucked off the horns thus relieving the head of the load] Was that done at fight?—धनुर्विधातुम् [No he wanted a pair of stout and tough horns to make him a suitable bow and he got them from Yama's mount ordinary horns not being strong enough for the strengh of his arms] 57

Prose—अमुना धनुः विधातुम् उत्खातविषाणमण्डलः परेतभर्तुः महिषः भारे हृते अपि महतः त्रपाभरात् भृशानतं शिरः दुःखेन उवाह ॥ ५७ ॥

E g—The bison of the lord of the dead with the range of his horns uprooted by him to make his bow with carried his head with difficulty pressed down heavily as it was under the weight of great shame though the load was removed *Or*—the bison bow with in grief bore his head very low under the weight removed 57

Ban—রাবণ শরাসন নির্মাণের জন্য যমের মহিষের শৃঙ্গ উৎপাটন করিয়া লইয়াছিল। ভার কমিয়া গিয়াছে বটে কিন্তু লজ্জার ভারে নত হইয়া সে মাথা হেঁট করিয়া চলিত ॥ ৫৭ ॥

Expl—Ravana was on the look out for a good pair of horns for his bow His choice fell on the pair on the head of Yama's mount and he forthwith plucked them off They were a splendid pair and the bull was thus relieved of a big load off his head Even then he of course went with his head low as is the habit with bisons The poet surmises this is not habit but the load of shame pressing his head down 57

Mall —परतभत रिति। अमुना रावणन 'धनु' शार्ङ्ग 'विधातु' निमातुम उतम तम उत्पादित विष वाी घट्या 'मन्मन' बल्य यस्य स', 'परतभर्तु' यमस्य महिष व हमभूत इति भाव 'भग्न' विदावद्य [भञ्जो घञ्] 'इति अपि मन्त तथा एव भव तस्मात् ततोऽपि स्मरादिति भाव [भुधातो कैयादिकात् कत्तरि इति अप्यन्त ¹] 'भग्नम् चलत्म् 'याम्त सम 'शिर न खेन जवाइ' मरति स्म [चमत्कामादिद् क्ति" इति क्तिस्वात् "वधिमाप—" इत्य दिना मन्य मल्लाम² । इतोऽपि भार नतम' इति विरोध । तद्नुप दिता चयम् भवनति इतुल्मसाम्यात् तप भारत्वात्प्रेक्षा³] ॥ ५७ ॥

Notes on Malli

1 By the rule "भ्रदो—" the affix is अप् attached to भ्रू of the क्र्यादि class 2 न is substituted for व by "वधि—" (*Char*) because by "अमंयोगात्—" the affix is supposed to have dropped क । 3 There is विरोधालङ्कार in "इतोऽपि—" । Enlivened by it there is also the उत्प्रेक्षा of the weight of shame because of its resemblance (with *weight*) in the matter of *pressing down*

Sara—शार्ङ्ग धनु कत्तु रावणन यमस्य माहषस्य शृङ्ग उत्पाटित। तदाप्रभृति महिष यत् नतशिरा एव याति नाय तस्य स्वधर्म किन्तु लज्जाभरेण नत तस्य शिर ॥ ५७ ॥

CHARCHA

1 परत etc — परा+इ+क्त कर्त्तरि परत the departed the dead. परतानां भत्ता the lord of the dead, इतन्—। तस्य। Refers to यम। "धर्मराज पितृपति समवर्त्ती परेतराट्। कृतान्तो यमुनाभ्राता शमनो यमराड् यम ॥" इत्यमर।

2 महिष—यम is said to ride a bison The ferocious nature of the beast perhaps led people to think that death came mounted upon it

3 धनुर्विध तुम्—वि+धा+तमुन् भावे। The horns of a buffalo furnish the toughest kind of bow

4 उत्पाटित &c —उद्+पट+क्त कर्मणि उत्पाटित up rooted विदार

Horn मण्डल range s veep विप्रयो मण्डलम tl e sweep of the horns द्वतन— । उतखात विष एमन्नम चन वहु— । Qual महिश ।

५ म ९—भरति एतम् इति भ (भ्वादि)+घञ कमणि भार wei ht ‹ the horns तक्ति । भार्ि श्मी

6 त्पा &c —तप+षड भाव त्रपा shame भ्वाति एतम इति भू (= हि)+घप भ व भर ve ght त्रपाश्रो भर कमधा—l ke शाकपर्थिव । तक्त । इतौ प्रमौ ।

, उवाह—वह+लिट् चल carr ed वहति वे उवाह लड वदयति त, चत्र भीत चवाऊ Malli rule "चमधा—" means hat लिट् ttnves tl at have n t dropped प कित) are deen ed as havn dropped क (कित) wl e 1 co ing after r ts that are not सयोगान्त । वह is such a root no doubt but पल s पित l ence the r ile "असं य—त्—" does not ap ly to it "वचिस्वप—" means that वच स्वप and roots ot the यजादि class chan e य व &c into इ उ &c (सम्प्रसारण) before a कित afhx Bu as po nted out पल् not beino कित at all th s r le also is j oted under a m sapprener s o 1 Here we have वह+पल =ववाह to start wi h No v comes tl e rt e "लिटि अभ्यासस्य उभयेषाम्" which means that in लिट there is सम्प्रसारण in the अभ्यास of bo h वचादि roots and यजादि roots. वह is of tl e यजादि cl iss Thus changing the leading व into उ we have उवाह।

५ कृच्छ्र—द ख d fficulty तेन with d fi ulty प्रत्याति इत्त or कष्ट इत्।

० अवनतम्—अत much या+नम+क कर्मणि आनत stoop ng अतम आनतम् s oop ng very low सुपुपा Qual शिर । This the ha' t of the bufa o he walks with the head low See Expl

० lo e— महिस्य ऊह ।

58 Sun se ves him

स्फुरत् सगङ्ग समये शुचावपि स्थित करार्ग्रेसमयप्रपातिभि ।
अधर्मधर्मोदकविन्दुमौक्तिकैरलङ्कारास्य वधूरहस्कर ॥ ५८ ॥

Pr sé—अहस्कर अस वधू अलङ्कार [The sun himself acted as a d cora or for tl e wives of Ravana] How could the sun

Decorate his wives ?—अघर्मजन्मकबिन्दुमौक्तिकैः अलंचकार [Drops of sweat stood on the forehead of the damsels though they did not feel the heat and these looked like clusters of pearls placed there by the sun *Here* the decorator] Why did they not feel the heat ?—शुचौ समये स्थितोऽपि असमग्रपातिभिः करैः, स्पृशन् अहस्करः [Even in the summer, the sun touched the damsels lightly without developing the full strength of his heating rays Why so ?—भयात् अहस्करः [He dreaded Ravana's anger Should the damsels complain of heat, the monster would heap indignities on him] 58

Prose—अहस्करः शुचौ समये स्थितः अपि असमग्रपातिभिः करैः भयात् स्पृशन् अघर्मजन्मकबिन्दुमौक्तिकैः यस्य वधूः अलञ्चकार। Or place भयात् before अहस्करः ॥ ५८ ॥

Eng—The frightened day maker (sun) decorated his wives with pearls of drops of perspiration not caused by heat touching them with the tips of his beams which alighted but partially though he stood in the summer season 58

Ben —গ্রীষ্মকালেও সূর্য যেন রাবণের রমণীদিগকে অল্পক কিরণ দ্বারা স্পর্শ করিয়েন ও তাপ না দিয়া কেবল ঘর্মবিন্দু উৎপাদন করিয়া যেন মুক্তাদামেই অলঙ্কৃত করিলেন। ৫৮।

Expl —Even in summer the Sun dreaded to let Ravana's wives feel the full intensity of his rays The slight heat he sent out *studded their foreheads with drops of sweat no doubt,* but methinks these he meant to serve the purposes of decorative beads of pearls Also see *Prak*

Malli —स्पृशन्निति। अहः करोतीति 'अहस्करः' सूर्यः ["दिवाविभानिशा—" इत्यादिना ट प्रत्ययः । कस्कादित्वात् सत्वम्"] 'शुचौ समये' ग्रीष्मकाले अनुपहते आषाढे च 'स्थितः अपि' ["शुचिः शुद्धेऽनुपहते शृङ्गाराषाढयोरपि। ग्रीष्मे हुतवहेऽपि स्यात्" इति विश्वः । "समयाः शपथाचारकालसिद्धान्तसंविदः" इत्यमरः] 'असमग्रपातिभिः' सङ्कुचितप्रसृतिभिरित्यर्थः 'कराणाम्' अग्रैः, हस्तानाञ्च 'अग्रैः' ["बलिहस्तांशवः कराः"

इत्यमर] सशङ्क स्पृशन्' अविश्वासभयादिति भाव अवमा अनुष्णा घर्मान्त विन्व ' स नोद्विन्व ["मयान्न—" इत्यानिना विकल्पात उदकशब्दस्य उन्नादेश भ्व ³] तेरव मातकी चस्य वध अलचकार यौघ तड्यात नासह्य तपति इत्यथ [अत्र प्रस्तुतसूर्यविशेषणमात्रसाम्यात् अप्रस्तुतप्रसाधकप्रतीते समासोक्ति रलङ्कार ³] ॥ ५ ॥

Notes on Malli

1 न is the affix by "दिवा—" (*Char*) The स is substituted becaus the word is of the कस्कादि clas 2 उदक does not become उद because this is optional by "मन्थ— (*Char*) 3 Here the अलङ्कार s समासोक्ति because the idea of a decorator which is foreign to the context is raised from similarity in the qualifying epithets only of the sun which is the subject matter of the verse

Sara—यौघ इति सङ्गव करण स्पृशन रवि रावणवध सुक्तानिरिव स्व न विन्भि अलङ्कार ॥ ५८ ॥

CHARCHA

1 *B*—The epithets are chosen so as to apply to the sun and also to the decorator

1 स्पृशन—स्पृश+शतृ touching (applies equally to both)

2 सशङ्क—शङ्कया सह with apprehension Qual चस्कर ।

3 समय—समय time (Sun *also* conduct (decorator) See also Malli तद्विन । चथि एमी ।

4 शुचा—शुचि summer, *also* blameless तद्विन् । Qual समय ।

5 स्मित—स्म + क्त कर्तरि वसमान continuing शुची समय स्मित प्रसाधक =the decorator of unblameable conduct Even he was सशङ्क for who knows what report will reach Ravana (चविश्वासभयात) ।

6 करय —कर *rays* also *hand* कर tip. It is not easy to realise what is meant by the *tip* of a ray For the hand and the tip is the *fingers* करम चरणि करायणि tips of rays also *fingers* , (सत्— । ते । इष करणे ।

" चममद \ —मदतम चद न ममयम् whole, प्रादितत्— । न ममयम् अप्रतत्— ममनद यथा तथा पतन्ति इति चसमद+पत+विनि कर्तरि साधु कृ रिपि चसमयद तानि l ghtly tou hing, स्पृशत्— । ते । Qual. आर गे

5 चघम &c—घम hot weat "घर्मः स्यातप घोष्म पुणस्वेद" दम्न नारपि इति काष । मुक्ता pearl मुक्ता एव इति मुक्ता+ठक् स्वार्थे मौक्तिकानि x ls न घमा चघम not hot शमृतत्— । उदकस्य बिन्दव उदकबिन्दव cr उदबिन्दव drops of water इतत्— । घर्मस्य उदकबिन्दव drops of water g er ted be sweat इतत्— । चघमा घर्मोदकबिन्दव, कमधा— । तद्रूपाणि मौक्तिकानि, कमधा—like शाकपार्थिव । ते । इदा करण । Ma li s rule is "मन्थौदनसक्तुबिन्दुवज्रभारहारवीवधगाहषु च"—उदक becomes उद opt onally if मन्थ &c.न &c follow in a compound The rule may be avoided thus —घर्मस्य उदकानि घमादकानि, तषां बिन्दव &c

9 चलङ्कार—चलम implies भूषण । चलम+कृ+किप् णच decorated Not a compound though चलम् is a गति । This is owing to the proh b tion "उपपदमतिङ्" which excludes a तिङन्त उत्तरपद ।

10 चहस्कर —चह करोति इति चहन्+कृ+ट कर्तरि the day maker i e the sun Here चहनकर = चहरकर = चह कर । The last form is changed into चहस्कर because the word is included in the कस्कादि list Malli's ru e in full is "दिवा विभा निशा प्रभा भास कार चन्त चनन्त चादि बहु नान्दी किं लिपि लिबि बलि भक्ति कर्तृ चित्र चत्र संख्या जङ्घा बाहु चहर्‌ यत् तत् धनुस् चरुष्षु" ।

11 Voice—चहस्करेण स्थितम मधहं न स्मृ गता बध चलङ्कृत ।

12 Remark—The service rendered by the Sun is described in a much more attractive style by Kal dasa thus — "पुरे तावन्तमवास्य तनोति रविरातपम् । दीर्घिकाकमलोन्मेषा यावन्मात्रेण साध्यते ॥" Kumara

59 Moon also flatters him

कलाममयेण ग्रहानमुञ्चता
मनस्विनीरुत्कयितु पटीयसा ।
विलासिनस्तस्य वितन्वता रति
न नर्मसाचिव्यमकारि नेन्दुना ॥ ५९ ॥

N B—Indelicate We comment briefly

Prak—इन्दुना तस्य नर्मसाचिव्यं न अकारि (इति)न। कस्य नर्मसाचिव्यम्?—विलासिनस्तस्य। किंभूतेन इन्दुना अकारि?—रतिं वितन्वता। किमाचरतानेन?—मनस्विनीरुत्कयितुं पटीयसा इन्दुना। कथं पुनर्वितन्वता रतिं?—कलासमग्रेण गृहान् अमुञ्चता इन्दुना ॥ ५९ ॥

Prose—कलासमग्रेण गृहान् अमुञ्चता मनस्विनीः उत्कयितुं पटीयसा रतिं वितन्वता इन्दुना विलासिनः तस्य नर्मसाचिव्यं न अकारि न ॥ ५९ ॥

Malli—कलासमग्रेति। 'कलाभिः' षोडशांशैः शिल्पविद्याभिश्च 'समग्रेण' सम्पूर्णेन ["कला शिल्पे विभज्यां च चन्द्रांशे कलने कला" इति वैजयन्ती] 'गृहान् अमुञ्चता' सदा तद्गृहेष्वेव वसता। दशाननभयात् सदावस्थानादिति भावः। मनस्विनीः मानिनीः 'उत्क' उत्सुकाः कर्तुम् 'उत्कयितुम्' ["उत्क उन्मनाः" इति निपातनात् उत्कशब्दात् "तत्करोति—" इति ण्यन्तात् तुमुन्] 'पटीयसा' सामर्थ्येन चतुरेण इन्दुना। कुतः?—'रतिं वितन्वता' चन्द्रिकाभिः चतुरोक्तिभिश्च रागं वर्धयता इन्दुना विलासिनः विलसनशीलस्य ["वौ कषलस—" इत्यादिना घिनुण् प्रत्ययः] 'तस्य' रावणस्य 'नर्मसाचिव्यं' क्रीडासम्बन्ध्यधिकारित्वं सचिवत्वम् ["द्रवकेलिपरीहासाः क्रीडा लीला च नर्म च" इत्यमरः] 'न अकारि' इति 'न' किन्तु अकारि एव इत्यर्थः। अनेन विद्यावान् प्रगल्भनर्मसाचिव्यनिर्वहणक्षम इति व्यज्यते ["सम्भाव्यनिषेधनिवर्तने द्वौ प्रतिषेधौ" इति वामनः। अत्र इन्दोः प्रकृतस्य अप्रकृतेन नर्मसचिवेन श्लेषः] ॥५९॥

CHARCHA

1 कला &c —कला the sixteenth part, *also* fine arts समग्र entire, full also *perfect* (sl 58) कलाभिः समग्रः। सुप्सुपा। तत्। Qual इन्दुना।

2 उत्कयितुम्—उत्कान् कर्तुम् इति उत्क+णिच्+तुमुन् भाव।

3 पटीयसा—अतिशयेन पटुः इति पटु+ईयसुन् पटीयान्। तेन।

4 विलासिन —वि+लस+घिनुण् कर्तरि विलासी। तस्य।

5. वितन्वता—वि+तन+शतृ वितन्वत्। तेन।

6 नर्म &c—सचिवस्य भावः साचिव्यम्। नर्मणि साचिव्यम् सुप्सुपा।

7. अकारि—कृ+लुङ् म कर्मणि। Conj App

S I (— मद बमृष्ट परीणन विनन् ष्द्र् चकार्येन्।
Remar —Th s s a p or paraphrase of Kalidasa's "मदानि मः सत्म कस्माभिनिदवत। नादन कैनवी व्यवी हरचुडामणि क्षिप म — Ka ara

(*Ganesa disfigured* by रावण।

विदग्धलीलोचितदन्तपत्रिकाविधित्सया नूनमनेन मानिना ।
न जातु वैनायकमेकमुद्धृतं विषाणमद्यापि पुनः प्ररोहति ॥ ६० ॥

Prak —एक वैनायक विद वन चद्यापि न पुन प्ररोहति [Even now one of th tusks f Ganesa does not grow again] How d d he los t ?—नन मानिना चनेन जातु उद्धृत विषाणम् [I am sure Ravana arro an as he was some day had plucked it by force and since then it has not grown again] Why d d he want to possess the tusk—विदग्धलीलोचितदन्तपत्रिकाविधित्सया उद्धृत विषाणम् [He wanted to make of it thin st ces of ivory for the sport of spr htly g rls] 60

Prose—मानिना चनेन विदग्धलीलोचितदन्तपत्रिकाविधित्सया नूनं जातु उद्धृतं वैनायकम् एकं विषाणम् चद्यापि न प्ररोहति ॥ ६० ॥

Eng —A tusk of Vinayaka, surely drawn out sometime by him, the haughty one, to make sheets of ivory suitable for the sport of spri htly girls even now does not grow again 60

Beng—বিদ নৌশ পর কর্ণভূষণ প্রস্তুত করিবে বলিয়া মানী রাবণই কোন্দিন গণেশের এক দাঁত তুলিয়া লইয়া থাকিবে সে দাঁত অদ্য পি আর উঠিতেছে না। ৬০।

Expl —See *Eng* and *Prak* above

Malli —विदग्धे ति। मानिना चहङ्कारिणा चनेन रावणन 'विदग्धलीला' चतुरविलासिन्य इत्यर्थ तासाम 'उचिता च ता' 'दन्तपत्रिका' च कर्णभूषणानि। 'विलासिनीविभ्रमदन्तपत्रिका' इति माघीयन पाठ [चन्यथा विग्रहवाक्यप्रतीतिकत्वेन कष्टार्थत्वापत्ते । "कष्ट तन्थावगमा दूरार्थ भवन—" इति लक्षणात्]। 'विलासिनीना' या 'विभ्रमदन्तपत्रिका विभ्रमार्थानि यानि दन्तमयपत्राणि [विभ्रम दन्तशब्दयो (?) षष्ठीसमासप्रसङ्गात् सादृश्य लाभ] तासां 'विधित्सया'

विधातुमिच्छया [विपूर्वात् दधाति सानमेस—" इत्यादिना अच इम्। "स मि"—इति तकार। "अत लोपोऽभ्यासस्य" इत्यभ्यासलोप। तत स्त्रियाम" इत्यनुवृत्तौ "अ प्रत्ययात" इत्यकारप्रत्यये टाप्¹] 'नूनं' निश्चित 'जातु कदाचिदपि ["कदाचिज्जातु" इत्यमर] 'उद्धृतम् उत्पाटित विनायकस्य गजस्य इदं 'वैनायकम् एक विषाण दन्त ["विषाण पशुशृङ्ग स्यात् क्रीडादिरदन्तयो" इति विश्व] 'क्वापि पुन न प्ररोहति' न प्रादुर्भवति [प्रपूर्वात् रुह प्रादुर्भाव इत्यस्मात् लट्]। किमन्यत् कार्यम् अस्य इति भाव। एतदन्यथा (१) कथं गजाननस्य एकदन्तत्वम्। उत्प्रेक्षेयम् नूनमिति] ॥ ६० ॥

Notes on Malli

1 Otherwise the defect of thought called कष्ट comes in because the perception of meaning is far away The definition is—' It is named कष्ट if the realisation of the sense is far away 2 It ends in a षष्ठी समास between विषम and दन्त (?) hence we get ताद्दशं। 3 The vowel of धा preceded by वि becomes इम् (इ) by "सनि—" (*Char*), त is substituted by "स मि" (*Char*), the अभ्यास disappears by "अत—" (*Char*) Next अ being the affix by "अप्रत्ययात" read with "स्त्रियाम" we get टाप्। 4 By नूनम् he introduces the surmise Otherwise how could Gajanana have a single tusk only ?

Sara—जानासि भो कथमेकदन्तो गणेश ? अपरस्य दन्तो रावणेन उत्पाट्य गृहीत यस्मिन् दन्तपत्र करिष्यतीति ॥ ६० ॥

CHARCHA

1. विदग्ध &c—विदग्ध clever चतुर। लीला graceful movement विलास। उचित suited दन्तपत्र ear-drop, दन्तपत्र+कन+स्वार्थे स्त्रियाम दन्तपत्रिका। विधातुम् इच्छा इति वि+धा+सन+अ भाव स्त्रियां विधित्सा desire to make Malli has विदग्धलीला sprightly girls चतुर विलासिन्य। We proceed thus to get this meaning—लीला अस्ति आसाम् इति लीला+अच् मत्वर्थे लीला graceful girls विलासिन्य। विदग्धा लीला, कर्मधा—। Or—विदग्धानां लीला विदग्धलीला the grace of

sprightly girls ।तत्—। सा अस्ति आसाम् इति विदग्धला सा + अच् मत्वर्थे विदग्धला न त मन्म न्वित विदग्धलीन विला, ।तत्—। ताइश दन्तपत्रिका, कम्धा—। विदग्धलीनाविदग्धनपत्रिकाणां विधित्सा, ।तत्—। सया। इती नय Malli deems it very round about to have विदग्धलोला in the sense चतुरविन मिनी because विदग्ध is restricted to males and females only लोला cannot be विदग्ध he therefore proposes to read विलासिनीविभ्रमदन्तपत्रिका—a line taken from Kalidasa This is dissolved विभ्रम grace स अस्ति आसाम् इति विलास + इनि मत्वर्थ विलासिनी a graceful girl विभ्रम grace विलासिनीनां विभ्रम ।तत्—। तस्य दन्तपत्रिका ताद्रूप्यें षष्ठीसमास like अश्वघास (see note 2 on Ma 1) The rules for विधित्सा are—(1) "सनि मीमाघुरभलभशकपतपदाम् अच इस्"—When सन् is attached the vowel of मी, मा &c become इस। Thus वि + धा सन् = वि + धा + धा + सन = वि + धा दिस् + सन्। Now comes the next rule (ii) "स सि"—"आर्धधातुके" स becomes त if स follows in an आर्धधातुक। Thus वि + धा धित् + सन्। Lastly by "अत—"—the अभ्यास disappears in this connection Thus वि + धित् + सन् = विधित्स—सन्नन्त धातु।

2 मानिना—मननम् इति मन + घञ भावे मान pride स अस्ति अस्य इति मान + इनि मत्वर्थे मानी proud, haughty तेन। Through *pride* (मान) he would not think of the tusk of any ordinary elephant *for his purpose, but would have the foremost tusk under* creation *viz* the tusk of Ganesa himself

3 वैनायकम्—विनयति अपाकरोति विघ्नान् इति वि + नी + ण्वुल्, कर्तरि विनायक a name of Ganesa "विनायको विघ्नराज" इत्यमर। तस्य इदम् इति विनायक + अण् वैनायकम्। Qual विषाणम्।

4 उद्धृतम्—उद् + हृ or धृ + क्त कर्मणि up rooted

5 प्ररोहति—प्र + रुह + लट् तिप् sprouts Conj App

6 *Voice*— उद्धृतेन वैनायकेन एकेन विषाणेन प्ररुह्यते।

61 Wind god seeks his favour for saving gods

निशान्तनारीपरिधानधूननस्फुटागसाप्यूरुषु लोलचक्षुषः ।
प्रियेण तस्यानपराधबाधिताः प्रकम्पनेनानुचकम्पिरे सुराः ॥६१॥

N B—Indelicate *Malli* alone follows

Prose—निशान्तनारीपरिधानधूननस्फुटागसा अपि मरुता लीलचक्षुषः तस्य प्रियाः प्रकम्पयेन घनपराधबाधिता सुरा अनुचकम्पिरे ॥ ६१ ॥

Malli—निशान्तेति। 'निशान्तं' गृहम् ["निशान्तं गृहशान्तयो" इति विश्वः] तत्र या 'नार्यः' गृहान्तस्थिता इत्यर्थः तासां 'परिधानानि' अन्तरीयाणि ["अन्तरीयोपसंव्यानपरिधानान्यधोंऽशुके" इत्यमरः] तेषां धूननम् चालनम् [धूञ् कम्पने ल्युट्। "धूञ्प्रीञोर्नुग् वक्तव्यः" इति नुक्] तेन 'स्फुटागसा' व्यक्तापराधेन 'अपि' अत्र पुरद्रोहस्य महापराधत्वादिति भावः। 'मरुता' तस्य सर्वदिनं 'लोलचक्षुषः' सतृष्णदृष्टेः ["सर्वाणि क्लीबं पुनानस्य" इति "लोलश्चलसतृष्णयोः" इति चामरः] अतएव तस्य रावणस्य 'प्रियेण' प्रसादास्पदमतेन। अङ्गीकृता अपि दोषाय इति न्यायेन इति भावः। 'प्रकम्पनेन' वायुना अल्पपराधे अपराधाभावेऽपि 'बाधिताः' राजपुरुषैरिति शेषः 'सुराः अनुचकम्पिरे। स्वयम् उपायेन अत्र प्रविश्य अनपराधबाधानिस्पन्देन मोचयता वायुना अनुकम्पिता इत्यर्थः। एवञ्च वैदग्ध्यात् देहेषां जीवन्ति इति भावः ॥ ६१ ॥

62 Fire go l c erfou ered l y रावण।

तिरस्कृतस्तस्य जनाभिभाविना मुहुर्महिम्ना महसा महीयसाम्।
बभार वाष्पैर्द्विगुणीकृतं तनुस्तनूनपाडूमवितानमाधिजैः ॥६२॥

Prak—तनूनपात् धूमवितानं बभार [Fire in his hou e always ex hibited a canopy of smoke] so it does everywhere before it is properly lighted—आधिजैः वाष्पैः द्विगुणीकृतं धूमवितानं बभार [But in the house of Ravana Fire shed tears of grief which added to the volume of smoke] Whence is the grief?—जनाभिभाविना महिम्ना तिरस्कृतः (अतएव) तनुः तनूनपात् [There Fire was dim be cause overpowered by the majesty that put every one to shade Hence the grief] Majesty of what?—तस्य महीयसां महसां महिम्ना मुहुः तिरस्कृतः [It was the majesty of Ravana's mighty lustre that overpowered Fire who took it greatly to heart and shed tears] 62

Prose—तस्य जनाभिभाविना महीयसां महसां महिम्ना मुहुः तिरस्कृतः (अतएव) तनुः तनूनपात् आधिजैः वाष्पैः द्विगुणीकृतं धूमवितानं बभार ॥ ६२ ॥

Eng—I re greatly overpowered and therefore dimmed by th jesty f h s mighty lustre that put all others to sh 1 a canopy of smoke doubled by tears born of g f

— [illegible]

F p —S e *Eng* and *Prat*

M lli—तिरस्कृत इति [illegible] रावणस्य 'जनाभिभाविना' लोकतिर स्कारिणा महीयसाम् अतिमहता महसा तेजसा महिम्ना महत्त्वम् ["पृथ्वादिभ्य इमनिच् च " इति इमनिच्] तुह तिरस्कृत' अतएव 'मन्दु' क्षम तम न धातयति जातरुदन्त शरीर धारयति इति तननपात् अग्नि इति स्वामी ["नभ्राट्—" इत्यादिना [illegible]] आधिजे' रक्षोभ्यो 'वाष्पे' [illegible] अभि ["बाष्पो नेत्रजलोष्मणो " [illegible] व्यथा" इति विश्वामरी] तो गुणौ आवृत्तौ यस्य स द्विगुण तत कृ । द्विगुणीकृत द्विरावृत्तम् ["गुणस्त्वावृत्तिशब्द [illegible]" इति वैजयन्ती] 'धूमवितान' धूमसञ्चयम् 'अभार । अग्निरपि तत्सन्निधौ निर्मलस्तो धूमायमान व [illegible] [धूमे गुणत्वस्य सम्बन्धाभिधानात् अतिशयोक्ति] ॥ ६२ ॥

Notes on Malli

1 नञ् does not el de न o ving to निपातन in the rule "नभ्राण्नपात —" (*Char*) 2 We have अतिशयोक्ति because doubling of smoke is st ted even though it is absent

Sara—See Malli "अग्निरपि आलि"।

CHARCHA

1 तिरस्कृत —तिरस्+कृ+क्त कर्मणि overpowered गतिसत्—(See under तिरस्क्रिया Sl 34 Qual तत्पुरुष।

2 जन &c —अभिभूतवान् इति अभि+भू+णिनि कर्तरि ताच्छील्ये भूत अभिभावी tha which overpowered जनानाम् अभिभावी ६तत्—। Or जनान् अभिभूतवान् जन भिभावी उपपदतत्—। Mallis equivalent लोक तिरस्कारिणा should be taken in a *past* sense It must not be

supposed that गिरि is used in the *present* tense only Compare गिरिराजदुहाविद्रावि used in a *past* sense with respect to the waters of the Ganges Vamana however restricts अभिभावी to the past only "अभिभावी भूत"—*Kasika*.

3 महिम्ना—महतो भाव इति महत्+इमनिच् महिमा majesty तेन अनुक्त कर्तरि तृया।

4. महीयसाम—अतिशयेन महत इति महत्+इयसुन महीयः of supreme majesty तेषाम्। Neuter because it qualifies महस in the neuter The comparison is with other महस्।

5 बभार—भृ+लिट् णल showed carried बिभराञ्चकार बभार बिभराञ्चकार &c भर्त्स्यति न धभार्ज्ञात भ्रमत।

6 बाष्प —बाष्प exhalation vapour न (ऊ) कन, Mal। But लवन seems to suit better

7 द्विगुणी &c—द्वौ गुणौ यस्य द्विगुणम doubled कृ—। अद्विगुणं द्विगुणं सम्पद्यमानं कृतम् इति द्विगुण+च्वि+कृ+क्त+कर्मणि गलितम—। तम्। Qual धनवितानम।

8 तनूनपात्—न पातयति इति नञ्+पत+णिच+क्विप् कर्तरि नपात् that which does not cause to perish नञ्तत— तनूं नपात् that which preserves the body तनूम—। तनुं न पाति as given by स्वामी is only explanatory A तत्पुरुष cannot usually be had of three words Nor can we have द्वन्द्व because this also is restricted to two words only In नपात the नञ् remains unchanged (See "नमुचि—" under प्राक्तिन्न Sl 45 Note the distinction of sense in तनु and तनू। तनु meaning अल्प small is कृशम्। "तनु काय कृशाल्पे च"। तनू meaning काय body may have optionally a short or a long vowel "स्त्रिय मूर्तिस्तनुस्तनू"। Bhattoji derives it as पाति इति पा+णिच् पात् preserver न पात् &c We do not get पात् owing to निपातन। The Vritti however attaches णिच् and adds नञ् by निपातन "न पाति न पालयति वा नपात् द्विकम्—*Kasika* Haradatta condemns the reading "नपात् स्वकम्" as an अपपाठ। "अपपाठोय पाति इति द्विकम इति पद"—*Padamanjari* Decline तनू नपात् पातौ पात &c like भूभृत्। If तनु, then तनूनपात (not तनुनपात् because नपात् occurs in the rule as a निपातन and दृढतिदि।

a a tle l r) तस्नपातौ तन्नपात &c It may however be s y ar l that निपातन is merely a sanction for an irregular f i l ul in l c construed as a bar to the regular f n I l st c e sy तननपात् पन् पात्मौ पात &c

धम &c—विस्त a mass समूह (Malli) or a canopy भसम्ह वितानम् इतत । तत ।

10 आधिमे—आध यत इति आ+धा+कि कर्मणि आधि sorrow आ। जात। इति अधि+जन+ड कर्तरि भूत आधिजा arising from grief, उपद्रवत—। Qual वाच ।

11 Voice— तिरस्कृतम तनुना तनरपाता बमे।

62 Snakes give up their characteristics through his fear

परस्य मर्माविधमुज्झता निजं द्विजिह्वतादोषमजिह्मगामिभिः ।
तमिद्धमाराधयितुं सकर्णकैः कुलैर्न भेजे फणिनां भुजङ्गता ॥६३॥

Prak—फणिनां कुलैः भुजङ्गता न भेजे [The whole host of snakes renounced the characteristics of their race] What do you mean ?—अजिह्मगामिभिः सकर्णकैः कुलैः न भेजे [They walked upright and did no longer move obliquely besides they put forth ears like ordinary human beings] What was all that for ?—इद्धं तम् आराधयितुम् [They hastened to serve and win over the mighty Ravana the blaze of whose majesty overawed them Deafness and oblique motion are disqualifications in a servant, hence the change] What of their split tongue ?—परस्य मर्माविधं निजं द्विजिह्वतादोषम् उज्झता फणिनां कुलेन [This defect was the first to be rectified because it struck into the vitals of others] 63

Prose—इद्धं तम आराधयितुं परस्य मर्माविधं निजं द्विजिह्वतादोषम् उज्झता फणिनाम् अजिह्मगामिभिः सकर्णकैः कुलैः भुजङ्गता न भेजे ॥ ६३ ॥

Eng—Of snakes, that began renouncing their natural defect of having two tongues that rend the vitals of others the entire host moving obliquely no longer and becoming endowed with ears to serve his blazing self did not resume the *characteristics of snakes* 63

Beng —তেজ প্রভাব তাঁহার প্রতাপ পাতালেও বিস্তৃত হইল তাহার ফলে বিভিন্নতা দেখে ত্যাগ করিল, সর্বস্বরত হইয়া পড়িল রক্তচন্দন পরিহার করিল। এক কথায় তাহারা ভুজঙ্গস্বভাববর্জিত হইয়া গেল।

Expl —The tyranny of his rule was felt in the nether worlds also The snakes who are the residents there had to renounce their character and serve him in human form Also see *Prak* and *Trans* 63

Malli —दन्दहेति। किञ्च इह दीप्तम उपानिलयद [दन्धो दीनौ कर्तरि क्त [1]] 'n रावणम 'आराधयितु सवितुं 'दन्दह्य' स तस्य 'नमाय ह्रदयादिनीय स्थानानि हलाचारव्रतानि च विमुञ्चन्ति भिनत्ति इति समासेन [विद्यत क्विप्। "दहि ज्या—" इति सम्प्रसारणम। "नहिवृति—" इत्यादिना पूर्वस्य दीर्घः [2]] त 'नमविध निज द्विजिह्वताया सपत्न या 'दोष' हटिविषच तम। अन्तर्द्विजिह्वता द्विगुनता ["द्विजिह्वौ सर्पसूचकौ" इत्यमर] सा एव 'दोष तम 'उत्सृज्य' त्यक्त्वा कथिनं सम्यक्त्वेन अजिह्मास्यभि करस्थरणादिकदिव्यधारि तान्त जानुवर्तिभि भक्तपञ्चवारिभिय तदा कथाभ्या कह वहन्त इति सकर्षका तै सन् गतस्य विहाय आविल्लतकर्षे इत्यद ["तन सहेति तुल्ययो ग" बहुव्रीहि। "अधाधिभाषा" इति कप[3]]। अन्यत कर्णेर्दत सव मन्येति इति कर्षको निदल्या [कर्ययनन्त्र ल] सत पूर्ववत्समास 'सकर्षके भन्यिामक इत्यद 'कुले वौं 'भुजङ्गा सर्पता विन्तव ["भुजङ्गौ विन्मर्दवी " इति छन्दुध] 'न भजि त्यक्त्वा। भुजेगच्छन्ति इति भजङ्गा ["—गम सुपि—"। "खच् चडिद्वा वाच्य[4]] र्मक्रियिनाति तने तुल्वत्वमपि कर्षे सर्पत्वमपि विहाय वधमार्वस्त्रभि कौन्तलत्मिसम् इत्थ [अत्र प्रस्तुतसर्पविस्द्वसमाल्याम अप्रस्तुतवस्त्वध्वद्वाराद्धत्तेन समासोक्ति[5]] ॥ ६२ ॥

Notes on Malli

1. The root दम means 'to blaze' The क्त is in the कर्तृ वाच्य। 2 क्विप is attached to दध। There is सम्प्रसारण by "दहि ज्या—" (*Char*) and the vowel final in the पूर्वपद is lengthed by "नहि—" (*Char*). 3 The बहुव्रीहि is by "तन सह—" (*Char*) and कप by

उपमा— (*Char*) 4 See *Char* 5 The अलङ्कार is समासोक्ति because the characteristics of the wicked (who are foreign to the matter in hand) are suggested by the resemblance with the attributes of snakes which form the subject matter of the verse

Sira—See *Malli* "तन्त्रिशिरस्त्रिषु शिरम" ।

CHARCHA

N B —Several of the epithets apply to both *snake* and *informer*

1 परस्व—पर is स्व तर other than self तस्य।

मर्माविधम्—मर्मन् vitals मर्माणि विध्यति इति मर्मन्+व्यध+क्विप् कर्तरि = मम+विध् = मर्मा+विध् = मर्माविध् that which rends the vitals, उपपदतत्—। तम। Qual दाषम्। The rules are (i) "ग्रहि ज्या-वयि व्यधि वष्टि विचति वृश्चति पृच्छति भृज्जतीनां ङिति च"—ग्रह &c take सम्प्रसारण (see under उवाह, sl 57) if a किम् or ङित् affix follows व्यध is thus changed into विध्। (ii) "नहि वृति वृषि व्यधि रुचि सहि तनिषु क्वौ" — If नह &c with क्विप् follow, the vowel final in a पूर्वपद is lengthened

3 उज्झिताम—उज्झ to forsake+शतृ उज्झत् forsaking तयाम्। Qual फणिनः।

4 द्विजिह्वता &c —द्वे जिह्वे यया द्विजिह्वा double-tongued, i e, a *snake* also *informer* (खल), बह—। तयो भाव द्विजिह्वता। द्विजिह्वताया दोष, सुपसुपा। तम्। Or द्विजिह्वताएव दोष कर्मधा—। he अपकर्षदिव। तम्।

5 अजिह्म &c —जिह्म crooked न जिह्मम् अजिह्मम् not crooked नञतत्—। तत् यथा तथा गच्छन्ति इति अजिह्म+गम+णिनि कर्तरि ताच्छील्ये अजिह्मगामिन no longer with a crooked motion (snakes) *also* no longer working deceitfully (informer, उपपदतत्—। ते। Qual कुर्व । The snakes assumed human shape and no longer progressed with a crooked motion • This was with a view to *render better service*

6 इद्धम्—इन्ध+क्त कर्तरि वर्तमान इद्ध blazing तम्।

7 आराधयितुम्—आ+राध+णिच्+तुमुन् भावे to serve

8 सकर्णके —कर्णाभ्यां सह सकर्ण + कप् समासान्त सकर्णका provided with ears बह— । है । Snakes have no ears and are supposed to hear with their eyes But this interferes with the proper d s charge of their duties as servants to Ravana Hence they provided themselves with ears They were fully transformed and were no longer any way their former selves In the case of *inform rs* कर्णेन जहाति प्रणोति इति कर्ण + णिच + अल्=कर्णि (र म धात)+ण्वुल्=कर्णक one who hears all and therefore does not depend upon informers नन सह सकर्णका , बह — । त । The कर्णक was of course Ravana himself The informers found in Ravana one who was always watchful and ever correctly in formed of everything in all the departments of his kingdom The informers occupation was gone and he too like the snakes was no longer his old self The rule "नन सह—" means that a बह—is allowed with a वाक्य like नन सह provided there is equal participation in some act "इच विभाषा" means that कप is optional after शेषाधिकार बह—If no other समास न is enunciated

9 भर्जि- भ्रम + णिच् प कमणि taken up Conj App

10 फणिनाम—फण फनि फणा इति फण + इनि मतर्वे फणिन the hooded सर्प ।

11 भुजङ्गता—भुज is कुटिलगति । भुजेन गच्छति इति भुज + गम + खच् कर्तरि भुजङ्गमा or भुजङ्गा *snakes* also *informers* उपपदतत— तस्य भाव । Mallis Varttikas are (i) "खच्प्रकरण गम सुपि उपसंख्यानम्" —गम् takes खच् with any सुबन्त word as उपपद । Next (ii) "डच्च विहायसो वक्तव्य" means that खच optionally elides चम of गम । So without elision भुजङ्गम with elision भुजङ्ग ।

12 कर्णेन भेजे फणिना भुजङ्गता—Snakes were no longer snakes nor informers were informers any more (i e no e ?)

13 *Voice*— कर्णेऽपि सकर्णकानि इत्वानि भुजङ्गानि न भेजिरे (orभ्य)

14 *Remark*—The corresponding verse in Kumara is— "तस्याम्लिसितादेन वासुकिप्रमुखा निशि । स्थिरप्रदीपतामत्य भुजङ्गा पर्युपासते ॥"

Sisu I—14

64 *The elephants were true to their names*

तदीयमातङ्गघटाविघट्टितैः कटस्थलप्रोषितदानवारिभिः ।
गृहीतदिक्कैरपुनर्निवर्त्तिभिश्चिराय याथार्थ्यमलम्भि दिग्गजैः ॥६४॥

Ira —दिग्गजैः चिराय याथार्थ्यम् अलम्भि [After a long time did the elephants of the quarters prove true to their name] How —तदीयमातङ्गघटाविघट्टितैः (अतएव) गृहीतदिक्कैः दिग्गजैः [They were so pounded by the tuskers of Ravana that they fled to the end of the quarters and truly became elephants of the quarters] You do not mean to say that they stuck there for good—कटस्थलप्रोषितदानवारिभिः (अतएव) अपुनर्निवर्त्तिभिः दिग्गजैः [They received such a thrashing that all spirit left them , there was consequently no show of the temporal ichor, and they did not therefore return to the fight but preferred to stay where they were] 64

Prose—तदीयमातङ्गघटाविघट्टितैः (अतएव) कटस्थलप्रोषितदानवारिभिः गृहीतदिक्कैः अपुनर्निवर्त्तिभिः दिग्गजैः चिराय याथार्थ्यम् अलम्भि ॥ ६४ ॥

Eng —Consistency with the significance of their name was after long time, established by the elephants of the quarters who pounded by his troops of elephants, had, with the ichoral fluid absent on their wide temples, clung to the ends of the quarters without coming back 64.

Beng —রাবণের হস্তীর দ্বারা প্রহৃত দিগ্গজেরা দিকের প্রান্তে পলাইয়া গেল। তাহাদের গণ্ডে আর মদধারা রহিল না আর তাহারা ফিরিয়া আসিল না—বহুকালের পরে (না—বহুকাল পরে) তাহাদের দিগ্গজ নাম সার্থক হইল। ৬৪।

Expl —See *Prak* and *Eng* above.

Malli —तदीयेति । 'तदीयमातङ्गानां घटाभिः' व्यूहैः 'विघट्टितैः' अभिहतैः ["गजाना घटना घटा" इत्यमरः] अतएव 'कटस्थलेषु प्रोषितानि अपगतानि दानवारीणि यषां तैः 'गृहीता' पलाय्य आश्रिता 'दिशः' यैः 'गृहीतदिक्कैः' ["शेषा द्विभाषा" इति कप्] 'अपुनर्निवर्त्तिभिः' भयात् तत्रैव स्थितैः 'दिग्गजैः चिराय याथार्थ्य'

दिक्षु स्थिता गजा दिग्गजाः इत्यनुगतार्थनामकत्वम् 'मदभि' लक्षम [लभ्यम् ज्ञानं कर्म्मणि लुङ्। "विभाषा चिण्णमुलोः" इति विकल्पात् नुमागमः] ॥ ६४ ॥

Notes on Malli

1 घटा is an array of elephants 2. We have लुङ् in the कर्मवाच्य after लभ with चिण्। नुम comes in optionally by "विभाषा —" (*Char*).

Sara—रावणस्य गर्जैर्नादितः दिग्गजाः दिक्षु एव चिरं स्थिताः ॥ ६४ ॥

CHARCHA

1 तदीय &c—तस्य इमे इति तद्+छ तदीयाः belonging to him मतङ्ग elephant (supposed to have been introduced to domestic use by the sage मतङ्ग) घट+अङ अधिकरणे भावे वा घटा array of elephants, *or* any array वि+घट्+णिच्+क्त कर्मणि विघटित pounded. तदीयाः मातङ्गाः, कर्मधा—। तेषां घटा, ६तत—। तया विघटिताः, ३तत्—। ते। Qual दिग्गजैः। Here the Amara quoted by Malli is read "करिणां घटना घटा" in the printed editions of Amara Now घटा itself meaning 'an array of elephants', मातङ्ग becomes superfluous Poets, however, sometimes disregard such superfluities Kalidasa writes "तत स विरदवृंहितमङ्ग" where विरद is superfluous because वृंहित is करिगर्जित—"वृंहित करिगर्जितम्" इत्यमरः। If we take घटा as *any* array (गाद्दी) then there is no superfluity. "घटा घटनगोष्ठीभघटनासु च याविति" इति मेदिनी।

2 कटस्थल &c—कट elephant's temple गण्डस्थल। प्र+वस+क्त कर्त्तरि प्रोषित absent दान elephant's ichor मदस्य कट कटस्थल broad temples, नित्यकर्मधा—। दानानां वारीणि दानवारीणि ichoral waters ६तत्—। कटस्थलात् प्रोषितानि कटस्थलप्रोषितानि, सुप्सुपा। तान्यपि दानवारीणि येषाम् कटस्थलप्रोषितदानवारयः, बहु—। ते। Qual दिग्गजैः। This is the result of fright. The ichoral juice appears when the elephant is in a fighting mood Its absence shows quietude through fright &c कटस्थल is a नित्यकर्मधा—because स्थल is समासान्त only when it is an उत्तरपद। So स्थल in a वाक्य will not imply समास, consequently no स्वपदविग्रह can be given to

कमन्त्र I c ममस s by "प्रममावस्त्रैष" by which the प्रममावयन ri s p l c d last in the compound cp—"मर्तासित्रोऽसित्रा म्" प्रक * स्तमितय इमय मतगा पादपालोमवर्षिकादय ॥

गृहीत \ —गृहीता दिश प स इति गृहीतदिश्+कप्=गृहीतदिका, स्त्र— म । Qual दिग्गजे । दिश् becomes दिक् when कप् follows सालम्पक— स्वानिना दिश "क्विनप्रत्ययस्य कु" इति भस्य कुत्वम्।

1 पुन ५८ पुन निवर्तते इति पुनर्+नि+हत+णिनि कर्तरि न स्व पुनर्निवर्तिन returning उपपदतत्—। न पुनर्निवर्तिन, नञ् तत— । त Qual दिग्गजे ।

5 चिराय— An अव्यय। It may be taken as तृतीयन्त or चतुर्थ्यन्त d n, t the sense Thus चिराय चलब्धि was attained after a l t me चिरशब्द वतोऽ। But चिराय चलब्धि was attained (and reta i ed f a long t me तादर्थ्ये चतुर्थी।

6 यथाथम—अर्थस्य अनतिक्रम यथार्थम् agreement with sense, अव्ययी— यथार्थम् चस्ति एषाम् इति यथार्थ+अच्, मतार्थे यथार्था true to the s nse तदा भाव यथार्थ+ष्यञ् याथार्थ्यम् agreement with sense. उक्त कम or चलब्धि।

7 चलब्धि—लभ+लुङ् त कर्मणि was attained अभत, लभ अभार, • चलब्ध Malli wants णिच् here why it is not clear There is no occasion for it Besides if णिच is attached the root will be लम्भि with नुम् by the rule "लभश्च"। It then becomes very misleading, to say the least of it, to cite "विभाषा चिण्—" for a fresh नुम्। This rule means that लभ preceded by an उपसर्ग takes नुम् optionally when चिण् or णमुल् is attached Thus चलाभि is another form But not that if णिच् is attached the only form is चलम्भि।

8 दिग्गजे—दिश गजा दिग्गजा, सुप्सुपा। Or दिशोगज गजा, अकपादिर्वादि । तै । These are eight in number corresponding to the eight points of the compass Beginning with the east and passing through south they are in order "ऐरावत पुण्डरीको वामन कुमुदोऽञ्जन । पुष्पदन्त सार्वभौम सुप्रतीकश्च दिग्गजा ॥" इत्यमर ।

9 Voice— विघटिता वारय दिक्का निवर्तित दिग्गजा •• अनसत।

tc *Remark*—Corresponding to this we have in Kumara "तदीयमैरावतकुम्भकादिषु । अभ्यस्ति तत्र घात निर्जितं रावता गजा ॥" Kalidasa speaks of Airavata only while Magha includes all the eight The idea is the same Airavata being the leading tusker his defeat implies that of the rest also

6₅ *Hot breaths of Gods wives pleased* रावण।

अभीक्ष्णमुष्णैरपि तस्य सोष्मणः सुरेन्द्रवन्दीश्वसितानिलैर्यथा ।
सचन्दनाम्भःकणकोमलैस्तथा वपुर्जलार्द्रापवनैर्न निर्ववौ ॥ ६५ ॥

Prak—सोष्मणः तस्य वपुः जलार्द्रापवनैः न निर्ववौ [Burning as he was with passion the breeze of fans offered him no comfort] Perhaps the breeze was not cool enough—सचन्दनाम्भःकणकोमलैः जलार्द्रापवनैः [The breeze was highly agreeable because it scattered sprays of water scented with sandal paste] Why then was it disagreeable to him ?—वपुः न तथा निर्ववौ यथा सुरेन्द्रवन्दीश्वसितानिलैः [I do not say disagreeable but it was not as agreeable as the breeze proceeding from the sighs of the captive damsels from Indra's mansion who were then working the fans] Was the breath of the captives so sweet and cool ?—अभीक्ष्णम् उष्णैरपि सुरेन्द्रवन्दीश्वसितानिलैः [Not at all on the contrary their breath was hot from the grief that was corroding their vitals but that very fact was a source of pleasure to the demon who chuckled at their torment] 6₅

Prose—सोष्मणः तस्य वपुः अभीक्ष्णम् उष्णैरपि सुरेन्द्रवन्दीश्वसितानिलैः यथा निर्ववौ तथा सचन्दनाम्भःकणकोमलैः जलार्द्रापवनैः न ॥ ६५ ॥

Eng—The body of him the impassioned cooled down, not so much with the breeze of wet fans agreeable by sprays of water mixed with sandal, as with the wind of the breath of the captive wives of the lord of the gods though very hot 6₅

Ben—[illegible]

T p —The dmsels abducted from Indra's house were empl d by Ravana t work on him fans wet with scented wa er The breeze from these did not soothe him so much as th hot sighs of the girls themselves *Also See Prat 65*

M —भृशोष्णमिति। भृशया करस्वरव सहित 'मासा' तन्द 'भौमन' नस्य व वभाव इव भृशौष्ण भ्रसम 'उष्णे भय' भाक्रात् इति भाव 'सुरन्द्रस्य बन्द्य' बन्द्य जन स्त्रिय तासां 'श्वसितानिले निःश्वासमारुते 'दशा निर्वृतौ' निवृतम् [निवाय मिह 'ौ भौच" इति वेजयन्ती] 'तथा मसस्वनयकदा' सन्दर्भाकबिन्दु कलित न च न कामना मस्नाय ते 'कलादाधां उष्णापिततालवृन्तानां 'पवने न निवृतौ ["धुविम तालवृन्तं स्थात्तत्पर्ययमान्त तत्। लानवाद्र जन द्रा स्यान्" इति भट्टयन्ती चन सन्ततस्य उष्णापचारादिर्रति इति कारणविरुद्ध कार्योत्पत्तिनिवर्धी विषमालङ्कार]॥ ६५॥

Notes on Malli

Here we have विषमालङ्कार characterised by the show of effect n t in keeping with the cause because a heated person is described as soothed by the applicat on of heat

S ra—व्यजनचालने नियुक्ताः सुरस्त्र्यः इ श्वसितश्वास विनिर्मत्य। तत् तस्य सुतरां प्रीतिमकरात्॥ ६५॥

CHARCHA

1 भृशोष्ण—Greatly Qual. ज्वर्ण। See भृशोष्णमदुःखस्या &c, sl 32

2 सुरन्द्र &c—वन्दते इति वन्द्+रन् (औणादिक) कर्मणि बन्दि one who is forced to sing in praise, *i e* a captive स्त्रियां बन्दि+ ङीप्=बन्दी a female captive "बन्दिन स्तुतिपाठका" is स्तुत्य and quite different श्वस+क्त भावे श्वसित breath सुरणाम् इन्द्र or सुराणाम् इन्द्र लक्षणया राजा सुरेन्द्र कर्मधा—or तत्— । सुरेन्द्रस्य बन्द्य captive females who belonged to the lord of the gods तत्— । तासां श्वसितानि the breath &c. तत्। तेषाम् अनिला the breeze &c, तत्— । तै । इत्या करण।

3 सचन्दन &c—कोमल gentle agreeable चन्दनमिश्रम् अम्बु चन्दनाम्बु water mixed with sandal कणधा like शाकपार्थिव तस्य कणा इतत्—। चन्दनाम्बु कणी सह carrying sprays of water mixed with sandal बहु—। नत्र न कामलाय gentle and carrying &c कर्मधा—। ते। Qual समाहारद्वन्द्वे The compound may be otherwise dissolved thus—चन्दनेन सह सचन्दनम् mixed with sandal बहु—। तादृशम् अम्बु water mixed with sandal कणधा—। तस्य कणा sprays of water &c इतत्—। ते कामला agreeable by the sprays &c सुपसुपा। त।

4 जलाद्रा &c—जलेन आद्र व्यजन जलाद्रा fan wet with water निवृत्तोवित्त see Mall तस्य पवना breeze of the fan wet &c इतत्—। ते। इनी करस वा यतौया। The fan referred to is the one in the hand of the बन्दी at the time

5 निवती—निर्+विर् तस enjoyed felt relieved वर्ति, वर्ति वाम्यति पद्मासोत् निर्+व means to feel pleasure as in "तस्य नवनिवाणम्"—*Sakuntala* cat III मा तपस्विनी निर्वृता भवतु"—Ibid cat IV &c

6 *Voice*— वपुषा निवव।

7 *Remark*—This is an adaptation of "बोजन स हि मसुन न ममाथ दमानिले। चामर मुरवन्यैना वाष्पशीकरवर्षिभि ॥"—*Kumara*

66 All seasons in Ravana's capital

तपेन वर्षा शरदा हिमागमो वसन्तान्च्मा शिशिर समेत्य च।
प्रसूनक्लृप्ति दधत सदर्तव पुरऽस्य वास्तव्यकुटुम्बिता ययु ॥६६॥

Frak—अस्य पुर ऋतव वास्तव्यकुटुम्बितां ययु [In the house of Ravana the seasons appeared as so many house-holders in permanent residence] But house holders are married people—तपन वर्षा समेत्य [So were the seasons also Summer was united to Rains as his spouse] Nice man you are—हिमागम शरदा समेत्य [Hemanta resided there with his wife Autumn] That is clever you have got two families now—शिशिर वसन्तलक्ष्म्या समेत्य च [The third family is Winter wedded to Lady Spring] Well what children?—सदा प्रसूनक्लृप्ति दधत ऋतव [Children!

Why there was no end of them. The six season together showed useless r ps of flowers all the year round] 66

Pr se—सदा प्रसूनकृति दधत ऋतव वथा तपेन, हिमागम शरदा, शिशिर वसन्तलक्ष्म्या च समन्य अत्र पुर वासत्यकुर्विता ययु ॥ ६६ ॥

F —I I town the seasons attained the state of resident always bearing the show of flowers—Rains became n t with Summer Hemanta with Autumn Winter with the ry of Spring 66

I —ऋ इ द न दर ऋतुगणेर मध्ये ग्रीष्म वर्षाके हेमन्त शरत्के शीत वसन्त क स मिलाइ करिया सर्वदा पुष्प स्पर्श करिया मुद्राके पारिया सम्मानी हइ छिल ६

Evol — The seasons divided themselves into three families and t k resident al quarters in his town They had a large number of children in the flowers of which crop after crop made app arance all the year round Also See *Prak*

A B — The seasons did not clash Flowers of all seasons were always available there

Malli — सदनति । 'सदा नित्य न तु यथाकाल 'प्रसूनकृति' कुसुमसम्पत्तिम ["प्रसून कुसुम सुमम इत्यमर] 'दधत ' धारयन्त 'ऋतव वथा' प्रावृट् 'तपेन' य भ म ["उष्ण उष्मागमस्तप " इति "स्त्रिया प्रावृट् स्त्रियाँ भूमि वथा अथ शरत् स्त्रियाम"[1] इति चामर] तथा हिमागम हेमन्त 'शरदा' तथा 'शिशिर वसन्त लक्ष्म्या च समन्द मिथुनाभावन मिलिला 'अस्य रावणस्य पुर' वसन्तीति 'वासत्या ' वसार ["वसेस्तव्यत् कर्तरि णिच" इति तव्यत्प्रत्यय[2]] न च 'कुटुम्बिन स्व तथा भाव सन्त प्रतिवासिनतिनश्च ययु ' [समन्य ययु इति समुदायसमुदायिना मभेदविवक्षया समानकर्तृकत्वम्[3] । अत्र पुरे युगपत्सर्वर्तुसम्बन्धविधानात् असम्बन्धे सम्बन्धरूपातिशयोक्ति [4]] ॥ ६६ ॥

Notes on Malli

1 प्रावृष् is in the feminine, वर्षा in the feminine plural, शरत् in the feminine 2 तव्यत् is the affix by "वस —" (*Char*) We

have the same nominative in समस्त युग because the group and its members are here deemed as identical 4 We have अति शयोक्ति of the kind that declares the *presence* of what is *absent* because he says all the seasons were simulataneously present in this city

Sara—सर्वे ऋतवो युगपत्त्व रावणपुरे स्थिता तस्य पुष्पाणि उपायनीचक्रः ॥६६॥

CHARCHA

1 तपन—तपति इति तप + अच् कर्तरि तप the heater *i e* Summer तन। महार्थे इया।

2 वर्षा —वर्षयति इति वृष + णिच् + अच् कर्तरि स्त्रिय म वर्षा (plural) Rains तप and वर्षा make one pair Comp "आप सुमनसो वर्षा अप्सरस्सिकतास्समा । एता स्त्रियां बहुत्वे स्यरकात्वयुत्तरपदम इ"

3 शरदा—महार्थे इत्र । शरद is the female member of the next pair

4 हिमागम —हिमम् आगमयति इति हिम + आ + गम + अच कर्तरि हिमा गम that which causes the advent of Winter *i e* the two months intervening between Autumn and Winter, because a little cold is felt which gradually strengthens during these months =पपद्दतत्— । हिमागम and शरत are the second pair

5 वसन्त &c —वस + णिच् + झ कर्तरि स्त्रिय म् with सुर लक्ष्मी the goddess of beauty वसन्तस्य लक्ष्मी the glory of Spring इतत— । त । महार्थे इया— । This is the female on the third pair Note how लक्ष्मी is added to get a feminine word out of वसन्त which is masculine वर्षा शरत्, and वसन्त generally show a profusion of flowers These are therefore represented as brides with तप हिमागम and शिशिर for their grooms Now वर्षा and शरत् are in the feminine already but वसन्त presents a diffi culty which is removed by the addition of लक्ष्मी ।

6 समेत्य—सम् + आ + इ + ल्यप् having united तपन वर्षा has इत्र in the male member while शरदा हिमागम and वसन्तश्रिया शिशिर have in the female. This should not be वर्षाभिरुप

would have been in perfect order had not the metre been in the way

7 प्रसून &c —प्र+सू+क्त कर्मणि प्रसून flower, सृज्+क्तिन् भावे सृष्टि production प्रसूनानां सृष्टि, ष्तत्—। ताम्।

8 दधत —धा+शतृ दधत्। नै। Qual ऋतव। We do not get दधन्ति (See चक्रासतम्, Sl 8)

9 वास्तव्य &c —वसन्ति इति वस्+तव्यत् कर्तरि वास्तव्या residents कुटुम्ब dependents "कुटुम्ब पाध्यवर्गे च" इति कोष। कुटुम्बानि सन्ति एषाम् इति कुटुम्ब+इनि मत्वर्थे कुटुम्बिन house holders वास्तव्या कुटुम्बिन वास्तव्यकुटुम्बिन resident house holders, कर्मधा—। तेषां भाव वास्तव्य कुटुम्बिता। ताम्। कर्म of ययु। Malli says प्रतिवासित्वम् neighbour ship It is not clear how this meaning follows, besides it does not improve the sense I have therefore rejected it

10 ययु —या+लिट् उस् attained Conj App Here Malli raises a difficulty When we say समेत्य ययु it is necessary that समायन (समागमन) and यान क्रिया should have the same nominative The rule "समानकर्तृकयो पूर्वकाले" requires it But here the nominative of ययु is ऋतव, of समेत्य it is वर्षा हिमागम, शिशिर। Thus, with different nominatives, the statement समेत्य ययु here seems bad in Grammar The defence offered is that समुदाय and समुदायिन् here are taken as identical. This is what is meant—ऋतव is a समुदाय, a collection It is the collection of *all* the seasons each of which is a समुदायिन् with respect to ऋतव। This *collection* is the nominative of ययु। In समागमन क्रिया there is separate mention of the *constituents* (समुदायिन्) of that collection as nominatives वर्षा, हिमागम and शिशिर are prominently mentioned while the सहाय words in तपेन, शरदा and वसन्तलक्ष्म्या make these also nominatives, though in a subordinate capacity (अप्रधानत्वेन by the rule "सहयुक्तेऽप्रधाने")। Thus *all* the समुदायिन्s are the nominatives to समेत्य। We have then ययु with the समुदाय (ऋतव) for the nominative and समेत्य with the समुदायिन्s for its nominative If now the समुदाय be

deemed the same (समरदित्वद) as the समुद्रापिन then there is समानकर्तृक and the rule applies

11 *Voice*— दधद्वि स्तनमि वयाभि हिमागमन शिशिरेण कुट चिता यत्र।

12 *Remark*—Compare with what infinitely greater grace and directness Kalidasa expresses the same idea in "पश्यादमवा मुस् प्रथमप्रारतपरा । उदयनपानमामान्यसतवमुपामन ॥" – *Kumara*

67 Ravana carried away Sita

अमानवं जातमजं कुले मनोः
　　प्रभाविनं भाविनमन्तमात्मनः ।
मुमोच जानन्नपि जानकीं न यः
　　सदाभिमानैकधना हि मानिनः ॥६७॥

Prak—(कस्य पुर यत्) यः जानकीं न मुमोच [The seasons were resident in the house of that person who did not realease Janaki] He was not expected to release her—मनोः कुले जात (भवन्तम्) अमानवम् अजं जानन्नपि न मुमोच [You were born in the race of Manu it is true, but he knew you were no man and was the Birthless himself yet he did not release your spouse] Perhaps he thought I could not punish him—प्रभाविनम् भवन्तम् च अन्तं भाविनं जानन्नपि न मुमोच [He knew your might, nay, he was even aware that you would kill him for this, yet he did not release Janaki] Is not that strange ?—मानिनः हि सदा अभिमानैकधनाः (भवन्ति) [Nothing strange The sensitive always care for prestige If he released her, he thought he would lose prestige with the gods He could not brook the idea and preferred rather to lay down life fighting to the end] 67

Prose—अमानवम् अजं (तदपि) मनोः कुले जातं प्रभाविनं (भवन्तम्) आत्मनः अन्तं भाविनं जानन्नपि यः जानकीं न मुमोच । मानिनः हि सदा अभिमानैकधनाः । O—मनोः कुले जातम् अमानवम् अजम् प्रभाविनम् &c. ॥ ६७ ॥

F —(I h lo se of b n) who d d not release Janaki k n y u t l e i o-man and b rthless though born Ma gl y and the would be slayer of him I | *oud al a) dee n self respect as their sole*

[illegible]
[illegible]
[illegible] ॥ ६७ ॥

E fl—S e *Prak* and *Eng* above

Ma —स च यम् च मर्त्रविनतः तुभ्यमपि द्रुग्धः पुनस्त्वयैव हत इति युग्म न च अनन्तर मत मनोरथ मानव ["नरकम्" इत्यणप्रत्यय पर्यवसानात् जातौ एकवचनम् अन्यथा मनोजातमिथ्य स्यात्²] असमानवम् असमानुषम् न जायत इति अजम ["अन्येष्वपि दृश्यते" इति ड प्रत्यय] तथापि मनो कुल जात र मस्तकपण उत्पन्नम् इति विरोध स च आभासत्वात् अलङ्कार इत्याह प्रभवितम् इति³ सद्गुणाय तस्मिन् कश्चिद्विरोध इति भाव ["अभीक्ष्णे णिनि " इति णिनि इनिया मत्वर्थीय⁴] अवधम् इति यथ । आत्मन स्वस्य अन्तयति अन्त करोति इति अन्तम् [तत्करोतीति—" इति ण्यन्तात् पचाद्यच] भवितु भविष्यन्तम् ["भविष्यति गम्यादय] जानन्नपि य रावण जनकस्य अपत्य स्त्री जानकी सीता तां न मुमोच नामुचत् इत्यन्वय अनतीऽपि अमोचने कारणमाह—मनिन सदा प्राणात्ययेऽपि अभिमान एव एक मुख्य धन येषा ते प्राणात्यये पि म म न मुञ्चन्ति इत्यर्थ [कारणेन कार्यसमर्थनरूप अर्थान्तर न्यास] ॥ ६७ ॥

Notes on Malli

1 In the couplet beg nn ng w th असमानवम् he says that the monster w th death at hand rebelled aga st even thee and was killed by thee 2 The affix be ng अण by "नरकम्" the result is ult mately a class name i e ce s ngular Had it been otherw se he wou d have sa d "मनोजातम्" (*Clar*) 3 This is

a contradiction It is an अलङ्कार if *apparent* only, so he says प्रभाविनम्। 4 णिनि is the affix by "प्राभी—" or say इनि in the sense of मतुप् (*Char*)

Sara—अयमेव राक्षसा दारापहारी भवन्तो भवन्तैव निहत ॥ ६७ ॥

CHARCHA

1 अमानवम्—मनोरयम् इति मनु+अण् मानव belonging to Manu *i e*, the race of which Manu is the progenitor, human race न मानव superhuman, नञ्तत—। तम्। Pred to भवन्तम् understood Here Malli argues that the poet intends the *race* of Manu not *born* of Manu for, with the latter meaning, he would have written मनो जातम् and not मनो कुले जातम् as he has done here (See Malli मनाज्जातमित्येव स्यात्)। This raises another point, *viz*, if the *race* is intended why not add यञ् by "मनो जातावञ्यती षुक् च"। Malli says the purpose is served with अण् because "belonging to Manu ultimately results in मनोर्जात (पर्यवसानात्—*Malli*).

2 अजम्—न जात इति नञ्+जन+ड कर्त्तरि कृत् अज unborn, उपपदतत्—। तम्। Pred to भवन्तम्। Malli says न जायते but he means न जात।

3 मनो—Manu was the first king of the solar race Here अमानव—मनो कुले अज—जात indicate contradiction See next.

4 प्रभाविनम्—पुन पुन प्रभवति इति प्र+भू+णिनि कर्त्तरि प्रभावी (re who very often *i e*, constantly overthrows उपपदतत—। तम्। Malli has here misquoted the rule which is read as "बहुलम् आभीक्ष्ण्ये"—णिनि is irregularly attached when frequency is implied Vishnu overthrew Ravana in his previous birth as Hiranya Kasipu But this does not establish *frequency* unless it is taken with reference to all other molesters of the gods So Malli *suggests* another derivation thus —प्रकृष्ट भाव प्रभाव majesty प्राशितम्—। स अस्य अस्ति इति प्रभाव+इनि मत्वर्थे प्रभावी। तम्। The व is optional by the rule "इनितिपदिकान्त नुम विभक्तिषु च" this being a प्रातिपदिकान्त नुम।" Hence प्रभाविनम् also प्रभाविणम्।

५ अविनम—भवश्यं अविश्य त इति म् + णिनि कर्त्तरि भावी that which ... तम। Pred to भवन्तम् understood The sense is *fatu* ... the अविश्यत गन्ताद्य। The rule for णिनि is आवश्यक ... णिनि —णिनि is the affix of inevitability or in ... n plied

घ्नन्—घ्न करोति इति घ्न + णिच कर्त्तरि=घ्नि (नाम धातु) + घन—घ्न h destroyer तम। Pred to भवन्तम् understood ... to the rule "तत्करोति तदाचष्ट"।

7 मुमोच—मुच् + लिट् णल released. Conj App

8 जानन—ज्ञा + शतृ knowing

जानकीम —जनकस्य इयम इति जनक + अण् + स्त्रियां ङीप् जानकी of Janaka *i e* Janaka's daughter as she too is *of* Janaka अन्त्य is applicable to indicate *all manner* of relations We av d जनकस्य अपत्यं स्त्री (See Malli) because "अत इञ्" bars it, जनक e d ng in अ।

10 य —उत्तरवाक्यगतत्वेन उपादानात् न तच्छब्दस्यपेक्षा। This verse is to be taken as the उत्तरपद to complete the sentence commenced in verse 66 Thus—यस्य पुरे बालयकुट्टनितां यदु य जानकीं न मुमोच। This reference to a personal wrong done by the Rakshasa by the abduction of his spouse is intended to serve as an उद्दीपन।

11 सदा—सर्वस्मिन् काले इति सर्व + दि (दमी) + दा स्वार्थे सदा or सर्वदा always, *i e*, even at the risk of life.

12 अभिमान &c —अभि + मन + घञ् भाव अभिमान self respect अभिमान एव धनम् एवाम्, विपदबहु—। Pred to मानिन।

13 मानिन —मन + घञ् भाव मान pride म अस्ति एषाम् इति मान + इनि मत्वर्थे।

14 *Voice*— जानता येन जानकी न मुमुचे। मानिभिः ,धने (भूयत)।

68 You as Rama killed रावण।

स्मरत्यदो दाशरथिर्भवन् भवानमुं वनान्ताद्वनितापहारिणम्।
पयोधिमाबद्धचलज्जलाविलं विलङ्घ्य लङ्कां निकषा हनिष्यति॥६८॥

Prak —भवान् अमुं हनिष्यति स्म स्मरति [Do you remember that you killed h m ?] When was that ?—दाशरथिः भवन् भवान् [That was when you appeared as the son of Dasaratha] What was h s offence ?—वनान्तात् वनितापहारिणम् हनिष्यति स्मरसि [You were lead ng forest l fe with your wife whom he abducted] Was he not living in an island ?—लङ्कानिकषा पयोधिं विलङ्घ्य हनिष्यति स्मरसि [Yes he was king of the island Lamka But you crossed the sea and killed h m] It s not an easy matter to cross the sea—आबद्धचलज्जलाविलं पयोधिं विलङ्घ्य [Certainly not You had to construct a bridge for the purpose] 68

Prose—भवान् दाशरथिः भवन् वनान्तात् वनितापहारिणम् अमुम् आबद्धचलज्जलाविलं पयोधिं विलङ्घ्य लङ्कानिकषा हनिष्यति स्म स्मरति ? ॥ ६८ ॥

Eng —Do you remember that appearing as the son of Dasaratha you killed h m the abductor of your darl ng from the nterior (*Or*—sk rts) of the woods having crossed near Lamka the sea that was bridged over and had ts waters d st rbed and fouled Malli construes—killed h m near Lamka &c

Ben —আপনি দশরথের পুত্ররূপে অবতীর্ণ হইয়া পর এই রাবণকে বনমধ্য হইতে আপনার পত্নীকে হরণ করিয়াছিল বলিয়া সেতু দ্বারা বদ্ধ ও চঞ্চল জলে আবিল সমুদ্র পার হইয়া লঙ্কার নিকটে বধ করিয়াছিলেন স্মরণ হয় কি ? ॥ ৬৮ ॥

Expl —See *Irak* and *Eng* above

Malli —स्मरतीति । भाति इति भवान् [भानडवत] दशरथस्य अपत्यं पुमान् दाशरथिः ["अत इञ्" इति इञ्प्रत्ययः] भवन् राम सन् इत्यर्थः [भवनं अन्तःपुरम्] वनान्तात् दण्डकारण्यात् वनितापहारिणं सीतापहारकम् अमुं रावणम् आबद्धः प्रथितः अद्रिभिः बद्धमतएव चलन्ति जलानि यस्य स च अतएव आविलः च तम् आबद्धचलज्जलाविलं पयोधिं विलङ्घ्य लङ्कां निकषा लङ्कासमीपे ["अभितः परितः समया निकषा हा प्रति योगेऽपि" इति द्वितीया] हनिष्यति स्मरति ["अभिज्ञा

वचन तृ इति भूत मृट [घन इतन भव नु आरति' इति काकु प्रयोग
न न मि किम् इत्यत्र ["प्रश्न प्रथम] ॥ ६८ ॥

Notes on Malli

1 म t k s मत्र for wh ch मत्र s sulstituted 2 द्वितीया by
कमित — (Char) , Here मृट् is in the past tense by
कमित — (Char)

Sara—आरति भवान रामावत रे एन इनिष्यति ।

CHARCHA

1 आरति —ऋ+लट् ति । The प्रथम पुरुष is by "प्रश्न प्रथम" (See
करोति Sl ,,) Conj App

दाशरथि —दशरथस्य अपत्य पुमान् इति दशरथ+इञ् । Sometimes
दाशरथ s lso seen as in "प्रदीयतां दाशरथाय मैथिली" । In such
cases say दाशरथस्य अपत्यम् दाशरथ &c. Comp भवन्तम् Sl 67

भवन् भव न्—Se under भवान् Sl 35

4 वनान्तात्—वन sk rts वनस्य अन्त वनान्त, ६तत्— । तस्मा त् ।
अपहरण here impl es अपाय hence "ध्रुवमपायेऽपादानम्" इत्यपादान प्रमी ।

5 वनित &c —वनिता affectionate wife darl ng wife "वनिता
जनितात्यर्थानुरागायाञ्च योषिति । वनिता मुष्णु अपहृतवान् इति वनिता+अप+
हृ+णिनि कर्तरि साधुकारिणि वनितापहारी one who abducted the be
loved wife उपपदतत्— । She was वनिता Hence the severity of
the blow

6 पयोनिधि—पयांसि धीयन्त अस्मिन् इति पयस्+धा+कि अधिकरणे
पयोधि the receptacle of waters i e the sea उपपदतत्— । तम ।

7 आबद्ध &c —आ+बन्ध+क्त कर्मणि आबद्ध bridged चल+क्त
कर्तरि चलत् ag tated आविल turbid चलानि जलानि यस्य चलजल the
waters of wh ch were a itated बहु— । आबद्धश्च चलजलश्च आबद्ध
चलजल, कर्मधा— । The ag tation was due to the rocks thrown in
while building the bridge आबद्धचलजलश्च आविलश्च कर्मधा— ।
तम् । Qual पयोधिम् । We cannot say आबद्धश्च चलजलश्च आविलश्च
and make a कर्मधा—of three words because more than two

words are allowed in द्वन्द्व and बहुव्रीहि only. Hence we have compounded two at a time here.

8. ऋद्धाम्—निकषा इत्यप्ययोगे ऽपि । The rule means that अभितः, परितः &c give the second case-ending

9 निकषा—An अव्यय implying सामीप्य enighbourhood Malli construes लङ्का निकषा हनिष्यति । We prefer लङ्का निकषा भावद्वचन-स्वलितैरम् &c

10. हनिष्यति—हन+लृट्, मारित killed The लृट् here has a *past* sense. Nom भवान् । "शेषे प्रथम" gives the प्रथमपुरुष । Malli's rule "अभिज्ञा—" means that we shall have लृट् in the past tense if any word in the वाक्य reminds of the past Here स्मरसि is such a word, hence लृट् ।

11. *Voice*—भवता दाशरथिना भवता ...हारौ असौ ...हनिष्यते ...स्मर्यते ।

69 *Ravana has now become* शिशुपाल ।

अथोपपत्तिं छलनापरोऽपरा
मवाप्य शैलूष इवैष भूमिकाम् ।
तिरोहितात्मा शिशुपालसंज्ञया
प्रतीयते सम्प्रति सोऽप्यसः परैः ॥ ६९ ॥

Prak—अथ सम्प्रति एष स अपि परैः अन्य प्रतीयते [Now again this demon, though he is every way just his old hated self, is being taken as some one else by the world] Is that possible ?—शिशुपालसंज्ञया तिरोहितात्मा एव [He is concealed under a new name] The cloak of a mere name cannot disguise such a rascal—अपराम् उपपत्तिम् अवाप्य तिरोहितात्मा एव [He is thoroughly disguised because he has taken another birth]. What was the object of the disguise ?—छलनापरः एव [Ever deceitful, he wanted to deceive the world]. What was that like ?—शैलूष भूमिकाम् इव [Just as an actor entering the state under different disguises, is taken as different by the audience, so Ravana, now passing as Sisupala, is being taken as really a new personage altogether]. 69.

Prose—अथ सम्प्रति छलनापरः एषः शैलूषः भूमिकाम् इव अपराम् उपपत्तिम् अवाप्य शिशुपालसंज्ञया तिरोहितात्मा (सन्) स अपि परैः अन्य प्रतीयते ॥ ६९ ॥

Eng—Next he the deceitful with his self become concealed under the name Sisupala taking a new birth as an actor does a disguise is now being taken by others as not he though it is he (undoubtedly) 69

—পরবর নট যেমন নূতন সাজ পরে সেইরূপ সে এখন অপর ক প্রতারিত করিতে বলিয় জন্মান্তর পরিগ্রহ করিয়াছে। শিশুপাল এ আর উহার আত্মা তিরো হিত হইয়াছে লোকে ভাবিতেছে এ সে নয়। ৬৯।

Expl—See *Park* and *Eng* above

Malli—अथेति। 'अथ' रावणदेहत्यागानन्तरं 'सम्प्रति छलनापरः' पर प्रतारणापरः एष रावणः 'शैलूषः' नटः तद्वत् (?) 'भूमिकां' रूपान्तरम् 'इव' [शैलूषा नटभिल्लयो " (?) "भूमिका रचनायां स्यात् स्वाङ्गान्तरपरिग्रहे" इति विश्व] अपराम् उपपत्तिम् जन्मान्तरमित्यर्थः 'अवाप्य शिशुपालसंज्ञया तिरोहितात्मा' तिरोहितस्वरूप (सन्) 'स' 'अपि' रावण एव सन्नपि 'परैः' इतरैः स न भवति इति असः तस्मादन्य एव ["नञ्" इति नञ्समास । अतएव "एतत्तदो सुलोप —" इत्यादिना न सुलोपः [1]] 'प्रतीयते' ज्ञायते इति (?) [प्रतिपूर्वादिणः कर्मणि लट्]। यथा एकः शैलूषः रूपान्तरमास्थाय तद्वेषभाषादिभिः अन्य एव प्रतीयते तद्वत् अयमपि मानुषदेहपरिग्रहात् अन्य इव भाति दौर्जन्यं तु तदेव इत्यवश्यं संहार्य इति भावः ॥ ६९ ॥

Notes on Malli

1 We have नञ्समास by "नञ्"। Hence it is that the सु does not disappear by "एतत्तदो —" (*Char*)

Sara—रावण एव सम्प्रति शिशुपालरूपेण जातः, तत् हन्यतामेव दुरात्मा ॥६९॥

CHARCHA

1 उपपत्तिम्—उप+पद+क्तिन् भाव birth ताम्। The usual word is उत्पत्ति in this sense

5 छलनापरः—छल+णिच+युच् भाव छलना deceit छलना परं प्रधानं

अस्तु यस्य, or छलना परा यस्य with whom deceit is of prime consideration, बहु—।

3. अवाप्य—अव+आप+ल्यप् having adopted

4 तिरोहितात्मा—तिरस् is an अव्यय implying अन्तर्धि concealment, disappearance तिरस्+धा+क्त कर्तरि कर्मणि वा तिरोहित disappeared (क्त कर्तरि), concealed (क्त कर्मणि), गतिसत—। तिरोहित आत्मा यस्य, बहु—। धा is to be taken as अकर्मक when the क्त is कर्तरि। Comp "विवेशोऽनिर्लिङ्गोदय," "अन्तर्दधे भूतपति: सभूत:" &c. When preceded by तिरस् the अकर्मक use is very common, but सकर्मक use is also seen, comp "वदनो दशाङ्गुलिया तिरोदधत स्वर्णहितिम्"।

5 शिशुपाल &c.—शस+पा+अङ् भावे संज्ञा designation. शिशुपालस्य संज्ञा शिशुपालसंज्ञा the designation Sisupala, कर्मधा—like शाकपार्थिव। तया। इत्था करणे। शिशुपाल was the son of दमघोष king of चेदि। On the mother side he was connected with कृष्ण, being the son of श्रुतश्रवस् otherwise called सुप्रभा who was a sister of Vasudeva the father of Krishna, another sister कुन्ती being the mother of the Pandavas

6 प्रतीयते—प्रति+इ+लट्, त कर्मणि is known Nom पदे। Conj App.

7. असः—न सः, नञ्तत्—। Mallis rule for the retention of the विसर्ग is "एतत्तदो: सुलोपोऽकोरनञ्समासे हलि"—सु (first case singular) after एतद् and तद् disappears when a हल् follows, but not in a नञ्तत्—or if एतद् and तद् end in क। Thus स पदे प्रतीयते drops सु (the विसर्ग), but सक. पदे प्रत्येत, असः पदे प्रतीयते retain it

8 Voice— यदम् एतम् शैशुपम् तिरोहितात्मना (हन्नम्) तम् पदे यत् प्रतिपत्ति।

70. His majesty

स यान आसीद्युगपा चतुर्भुजो मुखेन पूर्णेन्दुनिभस्त्रिलोचनः। ~
युवा कराक्रान्तमहीभृदुच्चकैरसंशयं सम्प्रति तेजसा रविः ॥७०॥

Prak—सम्प्रति युवा स उच्चकैः तेजसा रविः असंशयम् [No in the

prime of youth he looks like the sun himself through his mighty lustre] You are mistaken—कराक्रान्तमहीभृत् स [He is bleeding kings with taxes levied on them just as the sun exploits hills with his rays directed on them] But what do you apprehend?—बाले स वपुषा चतुर्भुजः मुखेन पूर्णेन्दुनिभः त्रिलोचनः आसीत् [Do you remember what he was when an infant? A fine boy with a lovely moonlike face, but provided with four hands and three eyes he rivalled Hari and Hara both. The forces of mischief lie latent in him, so finish him before they develop into a mighty conflagration] 70

Prose—स बाले (सन्) वपुषा चतुर्भुजः आसीत् मुखेन पूर्णेन्दुनिभः त्रिलोचनः आसीत्। सम्प्रति युवा (सन्) कराक्रान्तमहीभृत् (सन्) उच्चकैः तेजसा रविः असंशयम्। *Also see Note 3 below* 70

Eng—As a child, he was four handed in his body in the face like a full moon and three eyed Now, a youth, with kings laid under contribution (Also—with rays surmounting hills) he is undoubtedly the sun by his mighty blaze 70

Beng—এ বাল্যে দেহে বিষ্ণুর ন্যায় চতুর্ভুজ ও পূর্ণেন্দু সদৃশ মুখে শিবের ন্যায় ত্রিলোচন ছিল। এক্ষণে যৌবনে মহীভৃৎদিগকে আক্রমণ করিয়া মহাতেজে সূর্যের ন্যায় হইয়া উঠিয়াছে। ৭০।

Expl—See *Park* and *Eng* above

Malli—स बाले इति। 'स' शिशुपालः 'बाले' सन् 'वपुषा चतुर्भुजः' भुजचतुष्टयवान् 'आसीत्'। विष्णुरिति ध्वनिः। 'मुखेन पूर्णेन्दुनिभः' तत्तुल्यः 'त्रिलोचनः' लोचनत्रयवान् 'आसीत्'। त्र्यम्बक इति ध्वनिः। बालविस्मयणात् सम्प्रति तत्सर्वम् अन्तर्हितम् इति भावः। 'सम्प्रति' तु 'युवा' सन् करैः बलिभिः 'आक्रान्त महीभृत्' अधिष्ठितराजकः सन्। अन्यत्र च मयूखाक्रमेण ["बलिहस्तांशवः कराः" इत्यमरः] 'उच्चकैः तेजसा रविः असंशयं' संशयो नास्ति इत्यर्थः [अर्थाभावेऽव्ययी- भावः]। वपुषा मुखेन चेति "येनाङ्गविकारः" इति तृतीया काणवत् आधिक्यस्यापि विकारत्वात्। तथा च वामनः—"काणिवदाधिक्यमप्यङ्गविकारः" इति [1]। तेजसा

इति "प्रकृत्यादिभ्य उपसंख्यानम्" इति तृतीया । कराक्रान्त्यादिना त्र यजुष विता यमुनय वा रविरसंभयमिति तस्य (? तस्या) पूर्णेन्दुनिभ इत्युपमया संसृष्टि ॰] । हरिहरादितुल्यमहिमत्वात् भतिन्द्रये स इति भाव । ७० ।

Notes on Malli

1 In वपुषा and मुखेन we have तृतीया by "इत्थम्—" (*Char*) for like defect superfluity is also a deformity So says Vamana—Like defect superfluity is also a deformity of the embodied

2 रविरसंभयम् is an उत्प्रेक्षा enlivened by the श्लेष in कराक्रान्त &c This is commingled with the उपमा in पूर्णेन्दुनिभ ।

Sira—See Malli हरिहरादि &c

CHARCHA

1 वपुषा मुखेन—तृतीया by the rule "येनाङ्गविकार "—a limb that causes deformity in the embodied takes the तृतीया विभक्ति । Now here we find he had two hands and an eye in excess Is *excess* a विकार ? Malli says *yes* on the authority of Vamana Hence वपुः becomes विकृत with two extra hands and causes विकार in the अङ्गी so वपुषा takes इया । Similarly मुखेन । Also see Note 3

2 चतुर्भुज—चत्वारः भुजा यस्य सः— । Vishnu is also चतुर्भुज । Hence the suggestion that he rivalled Vishnu in infancy

3 पूर्णेन्दु &c —निभ equal like But it has this meaning only when it is the last member of a compound "तुल्यार्थद लसी । निभसङ्काशनीकाशप्रतीकाशोपमादयः ॥" इत्यमरः । पूर्णः इन्दुः पूर्णेन्दुः full moon कर्मधा— । तस्य or तेन तुल्यः इति पूर्णेन्दुनिभ like a full moon, तत्—or मयूरव्यं of the नित्यसमास class We say नित्यसमास because पूर्णेन्दुना निभ cannot be given as a वाक्य here since not being in समास cannot mean *like* Now Malli construes मुखेन पूर्णेन्दुनिभः । What does the तृतीया mean here ? It cannot indicate विकार । पूर्णेन्दुतुल्यता is no *perversion* (विकार) । We have to say मुखेन इत्थम् पूर्णेन्दुनिभः स बभौ । But the मुख was *deformed* (विकृत) with an extra eye, it is unnatural to say that such a deformed face gave him the aspect of the full moon It seems therefore

Mall s construct on has to be changed. I offer the follow in —स पूर्णेन्दिम बाल (सन्) बपुषा &c and explain 'स' शिशुपाल कमल उतय च ड ञ्कत्व न च पूर्णेन्दिम बाल सन् &c where पूर्णेन्दिम is an rd na y विशषण used with reference to the *general* love l n ss of the boy

1 विलोचन —त्रीन लोचनानि यस्य, बहु— । Siva too is त्रिलोचन। H nce he r valled Siva in infancy Here Malli says "बाल विशेषणत्वात सम्पति तत्तदंगमस्हितम्"—From the epithet बाल we infer that the deformities have disappeared now This is true, Kr shna s sight closed his extra eye and his touch remove h s add t onal pair of hands Comp. "चदिराशकुनि जातमात्र एव चतुभ ज । एव हासीन्तरातुमङ्क दैवी सम्रदधात् स्वयम् । व्यमनातस्य तस्याहे भुजावभ्यधिकाडभौ । पिततुमत्र नयन व्यमज्यत ललाटजम् ॥"—*Mahabharata, Sabhaparvan*

3 कर &c —कर tax, ray आ+क्रम+त कर्मणि आक्रान्त sat upon p rvaded महीं बिभति इति मही+भृ+क्विप् कर्तरि महीभृत upholders of the earth, *i e*, a king, also a mountain, उपपदतत्— । Mountain are supposed to have a part in steadying the earth in space Com "धार धरिणीधरणक्षम" spoken of Himalaya आक्रान्ता महीभृता येन by whom the kings were sat upon (स), or by whom the mountains were pervaded (रवि), बहु— । करेण आक्रान्तमहीभृत् who with taxes oppressed the kings (स), who pervaded the hills with his rays (रवि) इतम्— । Qual both स and रवि ।

6 उग्रके —Mighty अत्यन्त qual तेजसा । See उग्रके Sl 7

7 अमशयम—सम्+शी+अच् भावे संशय doubt संशयस्य अभाव, अव्ययी—अभावार्थे । Nom to भवति understood Thus स रवि इत्यत्र असशयम् संशयस्य अभावो भवति । Or say अविद्यमान सशय यस्मिन् असशयम्, बहु—*the construction being* स रवि इति एतत् असंशयम् सन्देहवर्जितं सत्यम् इत्यर्थ ।

8, तजसा—हेतौ तृया ।

9 रवि —With the alternative construction suggested in Note 3 we may take this to imply that as a child (बाल) he did not

meke a show of the sterner virtues such as शौर्य चौद्दय &c, and with his natural loveliness he resembled the *Moon*, he had four hands so he equalled *Vishnu*, with three eyes, he rivalled *Siva*. With the advent of youth, the characteristics of the Moon disappeared and he blazed as a veritable *Sun*

११ *Voice*— तेन बालेन (सुता) चतुर्भुजेन अमूयत त्रिनेत्रेणीवनेन अमूयत। वना (मता) महीमता (मता) रविणा (भूयते)।

71. He defiesall

स्वयं विधाता सुरदैत्यरचसामनुग्रहावग्रहयोर्यदृच्छया।
दशाननादीनभिराद्धदेवतावितीर्णवीर्यातिशयान् हसत्यसौ ॥७१॥

Prak—असौ दशाननादीन् हसति [This fellow Sisupala laughs in derision at Ravana and Hiranyakasipu] That is rank stupidity, they were mighter than he—असौ यदृच्छया अनुग्रहावग्रहयोः स्वयं विधाता [You do not know his strength He can punish or promote any one at will] That may be true of ordinary king only who are his vassals—सुरदैत्यरचसाम अनुग्रहावग्रहयोः [Not only of them but also of gods demons and Rakshasas] Well then at most he is the equal of Ravana, how can he laugh at him?—अभिराद्धदेवतावितीर्णवीर्यातिशयान् [He laughs at them because they became what they were solely through the favour of the deities they propitiated by penance, whereas Sisupala revels in his inborn might] ७१

Prose—यदृच्छया स्वयं सुरदैत्यरचसाम् अनुग्रहावग्रहयोः विधाता असौ अभिराद्धदेवतावितीर्णवीर्यातिशयान दशाननादीन् हसति। ७१।

Eng.—Himself the ordainer at will of favour and disfavour (reward and punishment) unto gods, demons and Rakshasas, he surpasses (lit. laughs at) Dasanana and others unto whom plenitude of power was granted by gods that were propitiated. ७१

Beng.—এ দেব, দানব, রাক্ষস বর্গের স্বয়ং ইচ্ছা নিগ্রহে নিগ্রহেও অনু

[illegible] প্রভৃতি সুরবিন্দুগণ দেবতার অনুগ্রহ দ্বারা লাভ করিয়াছিল
[illegible] অতিক্রম করিয়াছ । ৭১ ।

l —` *Prak* and *Eng* above

1/ —स्वयमिति । यहच्छया स्व च्छया स्वयं सामर्थ्येन न तु देवताप्रसाद वन न र्दति भ व सुरदैत्यरक्षसां देवमानवयातुधानानाम् 'अनुग्रहावग्रहयो' प्रसाद निग्रह। विध त कृता षष्ठी शिशुपाल 'अभिराज्ञाभि' चारोपिताभिः [illegible] दशास्यप्रभृति विलोक दश 'वीर्यातिशय' प्रभावातिशय यैर्या तान् दशानन [illegible] हसति अनन्यप्रसादलब्धं ऐश्वर्यं मयि काय यासकैर्मुन्यता इति गर्वात् हसति इत्यर्थः । ।

Sa a—स्वयम्भूता देवदानवराक्षसान् अभिभूय वर्तमानस्य मे किं पुनरिमे वराका रावणाद्यो यथा स्वयमात्मैश्वर्यम् इति पूर्वान् मुरारीन् हसतीव शिशुपाल । ७१ ।

CHARCHA

1 स्वयम्—An अव्यय here implying that his power came naturally to him not through the grace of any god as with Ravana &c

2 विधाता—विदधाति इति वि+धा तृच् कर्तरि ordainer

3 सुर &c—दितेरपत्यानि पुमांस इति दिति+ण्य=दैत्य demons सुराश्च दैत्याश्च रक्षांसि च सुरदैत्यरक्षांसि, द्वन्द्व । तेषाम् । मानुषs are beneath notice षष्ठी, related to अनुग्रह &c

4 अनुग्रह &c—अनु+ग्रह+अप् भावे अनुग्रह promotion grace अव+ग्रह+अप् भावे अवग्रह degradation disgrace This a peculiar use of अव+ग्रह, but the poet has it again in this sense in "सन्तोऽपि नाम न महान् अवग्रहः साध्य"—V 49 अनुग्रहस्य अवग्रहस्य द्वन्द्व। तयो । कर्मणि षष्ठी owing to the कृत् in विधाता ।

5 यदृच्छया—see यदृच्छया sl 46

6 दशानन &c—दश आननानि यस्य, बहु—, refers to Ravana who *was a ten necked monster* आदि *foremost* दशानन आदि येषाम् दशाननादय बहु—। तान् । Refers to रावण, हिरण्यकशिपु तारक &c कर्म of हसति which is सकर्मक when meaning to deride

7. अभिराद्ध &c.—अभि+राध+क्त कर्मणि अभिराद्ध propitiated. देव एव इति देव+तल् स्वार्थे स्त्रियाम् देवता deity वि+तॄ+क्त कर्मणि वितीर्ण bestowed अति+शी+अच् भावे अतिशय excess वीर्यस्य अतिशय वीर्यातिशय excess of prowess प्रतापप्रकर्ष, ६तत—। वितीर्णः वीर्यातिशयः यस्मै वितीर्णवीर्यातिशयः unto whom excess of prowess was granted, बहु—। अभिराद्धा देवता अभिराद्धदेवता the deities propitiated, कर्मधा—। ताभिः वितीर्णवीर्यातिशय, ३तत्—। Ravana was favoured by शिव (sl. 49) and ब्रह्मन्। Hiranyakasipu got his lift through Brahman alone तत्। Qual दशाननादीन।

8. इयति—This is here सकर्मक। Usually it is preceded by an उपसर्ग in such cases Comp "स्थितान्तहस्तात पुर मदीन" "तव मां प्राइमत् कृष्ण" &c. Also without an उपसर्ग comp "इमनन्तमत्यें-सर्वेता यते"।

9 Voice—...त्रिधा अमुना अतिशयाः दशाननादय इयन्ते

72. *He oppresses all now*

बलावलेपादधुनापि पूर्ववत्
प्रबाध्यते तेन जगज्जिगीषुणा ।
सतीव योषित् प्रकृतिः सुनिश्चला
पुमांसमभ्येति भवान्तरेष्वपि ॥ ७२ ॥

Prak—अधुना अपि तेन पूर्ववत् जगत् प्रबाध्यते [In this birth too he is oppressing the worlds as in the days of yore] What does he want ?—बलावलेपात् जिगीषुणा तेन प्रबाध्यते [The pride of power urges him on He wants to lord it over all the three worlds]. But have not the lessons of his previous births chastened him ?—सुनिश्चला प्रकृतिः भवान्तरेषु अपि पुमांसम् अभ्येति [The leopard does not change his spots Nature is permanently attached to the individual and follows him in his re-births also] That is very strange—सती योषित् इव अभ्येति [A devoted wife follows her husband in his re-births, so does Nature] 72

Prose—जिगीषुणा तेन बलावलेपात् अधुना अपि पूर्ववत्, जगत् प्रबाध्यते ; सती योषित् इव सुनिश्चला प्रकृतिः भवान्तरेषु अपि पुमांसम् अभ्येति । ७२ ।

Eng —Through pride of power even now, as of yore, the world is being oppressed by him with a longing for self aggrandisement Nature ever unchanging goes up to one like a devoted chaste woman even in other births 72

Beng —শিশুপাল এ জন্মেও সে পূর্ব পূর্ব জন্মের ন্যায় বলদর্পে উৎপীড়ন করিতেছে। সতী স্ত্রীর ন্যায় প্রকৃতি অবিচলিত ভাবে জন্মান্তরেও পুরুষের অনুগমন করে।

Expl —See *Prak* and *Eng* above

Malli– बलेति। जिगीषुणा जेतुमिच्छता स्वयं 'तेन' शिशुपालेन 'बलाव लेपात्' बलगर्वात् अधुना अपि पूर्ववत् पूर्वजन्मनि इव 'जगत् प्रबाध्यते'। तथाहि सती पतिव्रता योषित् इव स्त्री इव 'निश्चला' अतिस्थिरा 'प्रकृतिः' स्वभाव 'भवान्तरेषु' जन्मान्तरेषु अपि पुमांसम् अभ्येति ["पतिं या नाभिचरति मनोवाक्कायसंयता। सा भर्तृलोकमाप्नोति सद्भिः साध्वीति चोच्यते।[1]" इति मनुः। उपमानोपमेय (?) पृथक् तदर्थान्तरन्यास [2]]। ७२।

Notes on Malli

1 The woman that, being restrained in mind, words and deed does not sin against her husband attains her husband's world and is called साध्वी by the wise 2 We have an अर्थान्तरन्यास backed by an उपमा (?)

Sara—जगतां पीडनमस्य स्वभाव तत् अधुनापि जन्मनि तदेव करोति।

CHARCHA

1 बल—अव+लिप+घञ् भावे अवलेप pride बलस्य अवलेप the pride of power, इतत्—। तस्मात्। इतो प्रमो।

2 अधुना—अस्मिन् काले इति इदम्+ङि (७मी)+धुना स्वार्थे निपातनात् अधुना now, *i e*, in this birth, "इदम अशभाव धुना च प्रत्ययो निपात्यते" —*Vritti*

3 पूर्ववत्—यथा पूर्वयो तथा इति पूर्व+वति as in the preceding two births *i e*, as he used to do when appearing as Hiranya kasipu and Ravana The rule for वति "तत्र तस्येव"—वति may be

attached without reference to a क्रिया in the sense तत्र इव or तस्य इव। Here we have तत्र इव। The idea that शिशुपाल रावण and हिरण्यकशिपु are the same individual born at different periods is not the poet's invention. The Mahabharata says—"एष हातिबलो दैत्यो हिरण्यकशिपुः पुरा। रिपुः सुराणामभवद्दानवेनर्गर्वितः॥ तथासीद्रावणो नाम राक्षसो ह्यतिवीर्यवान्। तेनैव बलवीर्येण बलं नारायणस्य ह॥" This is Krishna's remark to Daruka, his charioteer, who was surprised to see Sisupala fight Krishna on equal terms at the Rajasuya of Yudhisthira.

4. प्रबाध्यते—प्र+बाध+लट् ते कर्मणि is being oppressed पीड्यते। Conj. App

5 जगत्—Dern sl 1 Refers to all the worlds. जगती एक वचनम्। That the reference here is not to the earth alone is obvious from sl 71—सुरदैत्यरक्षसाम् &c. उक्तकर्म of प्रबाध्यते।

6 जिगीषुणा—जेतुम् इच्छु इति जि (to prosper—अकर्मक)+सन्+उ कर्तरि=जिगीष (सन्नन्त धातु)+उ=जिगीषु wishing to thrive तेन। Malli's नित्योतसाहवता may be had from this or from the सकर्मक root with अविवक्षा of the कर्म।

7 सती—अस्+शतृ कर्तरि+ङीप् स्त्रियाम् a chaste woman. See Malli पति था &c.

8 प्रकृति—प्रकृष्टा कृतिरस्य one whose feats are great, i e, nature, बहु—।

9. सुनिश्चल—चलतीति चल+अच् कर्तरि चलः moveable निर्गता चलेभ्य निश्चला motionless, प्रादितत्—। अतिशयेन निश्चला सुनिश्चलः very firm, unchangeable, प्रादितत्—। Qual सती and प्रकृति।

10 अभ्येति—अभि+इ+लट् तिप् approaches, reaches Conj. App

11 भव &c.—भवन्ति इति भू+अच् कर्तरि भवाः births. Madhava derives भव with करणे घ after भू। भावे अप् by "ऋदोरप्" is not sound here, for this rule is barred by the rule "ग्रहवृदृनिश्चिगमश्च"। अन्ये भवाः भवान्तराणि other births, सुप्सुपा or मयूरव्यंसकादितत्—(see भुवनान्तरेषु, sl. 46). तेषु। अपि' एको।

11. Voice—जिगीषु स्ति · प्रबाधते। सत्या योषिता इव सुनिश्चलया प्रकृत्या—पुमान् अभ्येयते।

73 So kill this tyrant,

तदेनमुल्लङ्घितशासनं विधेर्विधेहि कीनाशनिकेतनातिथिम् ।
शुभेतराचारविपक्त्रिमापदो निपातनीया हि सतामसाधवः ॥७३॥

P —तत् एनं कीनाशनिकेतनातिथिं विधेहि [Such being the case, ... to kill him at once] But what is the specific char... ... st him ?—विधेः उल्लङ्घितशासनम् एनं विधेहि [As I have ... d... s what he likes with gods demons and Rakshasas, ... upsets the laws of nature as laid down by Vidhata Himself] Very good, let Vidhata look out for the enforcement ... his laws why trouble me ?—असाधवः सतां निपातनीया हि [It is the duty of the good to punish the wicked, and you are the foremost among the good] But punishment comes as the result of one's own deeds , none can punish one at pleasure—शुभेतराचारविपक्त्रिमापदः असाधवः [Quite true , but the wicked have so many misdeeds to answer for, that disaster is constantly awaiting them and only wants the intervention of the good to set them at work, the misdeeds of Sisupala will killl him, be you but the निमित्त in the matter] 73

Prose—तत् विधेः उल्लङ्घितशासनम् एनं कीनाशनिकेतनातिथिं विधेहि, शुभेतराचारविपक्त्रिमापदः असाधवः सतां निपातनीया हि । ७३ ।

Eng —So make him, that has transgressed the laws of the Ordainer, a guest at the house of Death. The unrighteous whose disaster has matured through iniquitious deeds, have indeed to be brought down by the noble 73.

Beng —এ বিধির নিয়ম লঙ্ঘন করিয়াছে অতএব ইহাকে যমালয়ে প্রেরণ করুন। অসৎ দুরাচার কার্য্য করিয়া নিজের বিপদ্ ডাকিয়া আনে, তখন তাহাদের বিনাশ করা সজ্জনের কর্তব্য। ৭৩।

Expl —By his iniquities this man has upset the Divine laws and his doom is only waiting for your interference. Also see *Prak* and *Eng*

Malli —तदेनमिति। 'तत्' तस्मात् 'विधेः' विधातुरपि, उल्लङ्घितशासनं

स्वयं विधाता इत्याद्युक्तरीत्या अतिक्रान्तदैवम्[1] इत्यर्थः [सापेक्षत्वेऽपि गमकत्वात् समास.[2]] 'एन' शिशुपाल 'कौनाशनिकेतनातिथि' कौनाशो यम तस्य निकेतन गृह, तत्र अतिथि प्राघुणिक 'विधेहि' कुरु यमगृह प्रेषय इत्यर्थ ["कौनाश. कर्षके चुद्रे कृतान्तोपांशुघातिनो:" इति विश्व.]। न चैतत् प्राघुणिकहस्तेन सर्पमारण, भवादृशाम् अवश्यकर्तव्यत्वादित्याह[3]—'शुभेतराचारेण' दुराचारेण 'विपक्रिमा' परिपाकेण निर्वृत्ता' काल (? फल) परिपाकेण प्राप्ता' 'आपद' येषां ते तथोक्ता ["ड्वित क्त्रि." इति पचे क्त्रि प्रत्यय.। "क्त्रेर्मप् नित्यम्" इति तद्धितो मप्प्रत्यय] 'अमाधव' दुष्टा' 'सता' भवादृशां जगन्नियन्तृणां 'निपातनीया.' वध्या. 'हि'। न च नैर्घृण्यदोष' स्वदोषेणैव तेषां विनाशे निमित्तमात्रत्वात् अस्माकम् (? युष्माकम्) इत्याशयेन "शुभेतराचार—" इत्यादिविशेषणोक्ति.[5] [सामान्येन विशेषसमर्थनरूप अर्थान्तर न्यास']। ७३।

Notes on Malli

1. One who has transgressed the laws of God in the manner described under "स्वयं विधाता—" (sl. 71) 2. There is समास in spite of dependence because the sense is clear. 3 He says this is not like killing the snake by the hand of the guest because this is the unavoidable duty of people like thyself 4 The affix is क्त्रि after ड्वित.—। The तद्धित affix मप् is added by "क्त्रे.—"। 5. The attributive "शुभेतरा—" is mentioned with a view to say that no blame for cruelty attaches to this, because they are killed by their own fault You are only incidental to it 6 We have अर्थान्तरन्यास of the kind in which the particular is defended by the general.

Sara—दुष्टा: स्वदोषैरेव नश्यन्ति साधवस्तत्र निमित्तमात्रं भवन्ति त्वं शिशुपाल-हनने आत्मदोषं मा द्राक्षी.।

CHARCHA.

1. एनम्—अन्वादेशे एनादेश.।

2. उल्लङ्घित &c.—उद्+लङ्घ्+क्त कर्मणि उल्लङ्घित transgressed. शास्+ल्युट् करणे शासन law. उल्लङ्घितं शासनम् अनेन, बहु—। त्वम्।

3 विध —यत्रा शाप r lated to शासनम्। विधि and शासन are परस्पराम स He c शासन should not have been compounded, सापेक्षम् असमर्थवत् भवति I ut though compounded the sense is २ (नक) Hence the समास s allowed—सापेक्षत्वेऽपि गमकत्वात् समास नउल्लङ्घितशासन विधु —उल्लङ्घितविधिशासनम्।

4 वितरसि वि+धा+लट् हि do you render Conj App

कृतान्त \c —नि+कित+ल्यट् अधिकरणे निकेतन house कौतान्त निकेतनम् I h use f Yama षष्ठी तत्—। तस्य or तस्मिन् अतिथि a n the house f Yama षष्ठी तत्—or सुप्सुपा। टम्। Pred । उनम

शुभ \c —शोभते इति शुभ+क कर्तरि शुभ good इतर different, आ+चर+घञ भाव आचार conduct वि+पच+क्ति भावे+मयट्=विपक्ति+मय=विपक्तिम n a ured आ+पद्+क्विप् भाव आपद् d saster शुभात् इतर शुभेतर सुप्सुपा Also cp "वामेतर" in Sak तादृश आचार c nd ct d fferent from good i e bad conduct, कर्मधा—। तेन विपाकिमा matured through bad conduct इतत्—। तादृश आपद् एव म् बक—। Qual असाधव। The rule "ड्वित क्त्रि" means that roots that drop ड take क्त्रि to indicate भाव and any कारक except कर्ता। "क्त्रेर्मप्—" attaches मप् to what ends in क्त्रि। The मप् is compulsory

7 निपातनीया —नि+पत+णिच्+अनीयर कर्मणि to be brought down to be killed Pred to असाधव।

8 सताम्—अस+शतृ कर्तरि सन्त the good तेषाम्। षष्ठी in the अनुक्त कर्ता of the क्रिया in निपातनीय। सद्भि is also correct by the rule "कृत्यानां कर्तरि वा"।

9 असाधव —न साधव नञ् तत्—।

10 *Voice*— शासनं एव अतिथि विधीयताम् (त्वया)। आपदि असाधुभि निपातनीयै (भूयत)।

74 Let Indra enjoy

हृदयमरिवधोदयादुदूढद्रढिम दधातु पुन, पुरन्दरस्य।
घनपुलकपुलोमजाकुचाग्रद्रुतपरिरम्भनिपीडनक्षमत्वम्॥ ७४॥

N B—Indelicate Malli alone is added

Prose—परिबोधोदयात् उद्दुदर्दम पुरन्दरस्य हृदय पुनः घनपुलकपुलोमजा कुचाग्रद्रुतपरिरम्भनिपीडनक्षमत्वं दधातु ॥ ७४ ॥

Malli—किञ्च एवं त्वन्निदेशकरणान्मम किं स्यादित्याह हृदयमिति 'परिबोधोदयात्' रिपुनाशनभात उद्दुदर्दम अतिशयेन दृप्तस्य रिपोः वधात् सकाशात् [पृषोदरादित्वात् तकारलोपः। "र ऋतो हलादेर्लघोः" इति सकारस्य रेफादेशः] 'पुरः' शत्रुपुराणि दारयतीति 'पुरन्दरः' इन्द्रः ["पूःसर्वयोर्दारिसहोः" इति खच् प्रत्ययः "खचि ह्रस्वः" इत्युपधाह्रस्वः। "वाचंयमपुरन्दरौ च" इति निपातनात् अदन्तत्वं मुमागमश्च (१)] तस्य 'हृदयं पुनः' भूयः अपि पूर्ववत् इति भावः 'घनपुलकया' सान्द्ररोमाञ्चया पुलोम्नो अपत्या पुलोमजा शची तस्याः 'कुचाग्रद्रुतपरिरम्भे' पीनस्तनाग्रावलम्बितरिकृतनिपीडनं तत्र यत् 'निपीडनं' तस्य क्षमत्वं सहत्वं 'दधातु'। प्राक् विरहविषादात् कृशीभवन् सम्प्रति तत्प्रहारादिसहत्वं सञ्जातं राज्यं भुञ्जताम् इत्यर्थः। [अत्र दारयति पदार्थस्य उद्दुदर्दम इति विशेषणगत्या निपीडनक्षमत्वं प्रति हेतुत्वात् पदार्थहेतुकं काव्यलिङ्गम्। हृदयनिपीडनक्षमत्व सम्बन्धेऽपि असम्बन्धोक्त्या सम्बन्धेऽसम्बन्धरूपा अतिशयोक्तिः इत्यलङ्कारः। तयोः सङ्करः। ते च अङ्गाङ्गिभावेन संसृज्यते॥ पुष्पिताग्रा वृत्तम्। "अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा॥" इति लक्षणात्] ॥ ७४ ॥

75 *Narada retires Hari resolves killing the enemy*

ओमित्युक्तवतोऽथ शार्ङ्गिण इति व्याहृत्य वाचं नभ-
स्तस्मिन्नुत्पतिते पुरः सुरमुनाविन्दोः श्रियं बिभ्रति ।
शत्रूणामनिशं विनाशपिशुनः क्रुद्धस्य चैद्यं प्रति
व्योम्नीव भ्रुकुटिच्छलेन वदने केतुश्चकारास्पदम् ॥७५॥

इति श्रीमाघकृतौ शिशुपालवधे महाकाव्ये कृष्णनारदसम्भाषणं नाम प्रथमः सर्गः ।

Prak—अथ शार्ङ्गिणः वदने केतुः आस्पदं चकार [Now *Ketu* appeared on the face of Krishna] What do you mean?—शार्ङ्गिणः वदने भ्रुकुटिच्छलेन केतुः आस्पदं चकार [Krishna's face looked like the blue

) an i a f o a ap ar i o a t as if *Ketu* had appeared in the k] ... वन प्रति क्रुद्धस्य धाम् इति तत्क्षणात् शार्ङ्गिण वदने [! ... w d ... k ff ct Krishna made up his mind ...]) said So be it the memory of past ... a fr wn on h s face this looked like *Ketu* ...] Was that in the sage s presence ?—सरभुने ... व्य हम्य नभ उत्पतिते केतु भास्पद चकार [The frown ap ... o as th sage stepped back into the sky after ...) of th s peech and it looked like *Ketu* appearing in the sky] Well why are you constantly harping on *Ketu's* appearance the sky —अनिष्ट शत्रुणां विनाशपिशुन केतु [The appearance f *Ketu* in ri ngly presages the downfall of an enemy of the gods—some mighty king So this indicated the death of S s ipala] You are mistaken to be of such portent the *Ketu* has to face the moon You may call the rown *Ketu*, but where is the m oon ?—शार्ङ्गिण पुर मुरसुनौ इन्दौ इव बिभ्रति केतु भास्पद चकार [I am not a fool The sage had just stepped up He stood l ke the moon while the frown on Krishna s face faced him, thus reproduc ng the scene of Ketu facing the moon and portend ing evil to the evil doers—the kings of Sisupala s ilk] 75

Prose—तस्मिन् सुरमुनौ इति वाच व्याहृत्य नभ उत्पतिते पुर इन्दौ इव बिभ्रति (सति) अथ ओम् इत्युक्तवत चैद्य प्रति क्रुद्धस्य शार्ङ्गिण वदने व्योम्नि इव अनिष्ट शत्रुणां विनाशपिशुन केतु भ्रुकुटिच्छलेन आस्पद चकार (*Malli*)—Or—अथ इन्दौ इव बिभ्रति तस्मिन् सुरमुनौ इति वाच व्याहृत्य ओम् इत्युक्तवत शार्ङ्गिण पुर नभ उत्पतिते चैद्य प्रति क्रुद्धस्य वदने । ६५ ।

Eng—Now the divine sage, bearing the likeness of the moon with this speech delivered having leapt into the sky in front of Sarangin who had uttered Om, a comet ever an omen *of the destruction of enemies,* put in appearance in the guise of a frown, on the sky like face of him who was provoked against the king of *Chedi* 75

Beng—চন্দ্রের ন্যায় কান্তিবিশিষ্ট দেবর্ষি নারদ এইরূপ বলিলে শ্রীকৃষ্ণ 'তথাস্তু' বলিয়া তাঁহার বাক্য অঙ্গীকার করিলেন। তখন মুনি আবার আকাশে উঠিলেন। সেই সময় শিশুপালের প্রতি ক্রোধে কৃষ্ণের আকাশের ন্যায় নীল মুখে ধূমকেতুর ন্যায় ভ্রুকুটি আবির্ভূত হইয়া চন্দ্রতুল্য মুনির অভিমুখে অবস্থিত হইল। স্পষ্টই বুঝা গেল চেদিরাজের বিনাশ আসন্ন। ৭৫।

Expl—Krishna said 'So be it' and undertook the mission entrusted to him The sage then leapt back into the sky on his way to Heaven Also see *Prik* and *Eng* above

Malli—ओमिति। 'तस्मिन् सुरमुनौ' नारदे 'इति' इत्यमुना 'वाचं व्याहृत्य' उक्त्वा 'नभः उत्पतिते' खम् उद्गते 'पुरः' अग्रे 'इन्द्रोः प्रियं विधास्यति' इति 'अथ' मुनिवाक्यानन्तरं 'ओम् इति उक्तवतः' तथास्त्वित्यङ्गीकृतवतः ["ओम् प्रश्नेऽङ्गीकृतौ रोषे इति विश्वः] चेदीनां जनपदानामयं 'चैद्यः' शिशुपालः ["वृद्धेत्कोसलाजादाञ्ञ्यङ्" इति ञ्यङ् प्रत्ययः 1] तं 'प्रतिक्रुद्धस्य' शार्ङ्गिणः 'वदने व्योम्नि इव' नभसि इव 'अनिशं' सर्वदा अव्यभिचारेण इत्यर्थः 'शत्रूणां विनाशस्य पिशुनः' सूचकः ["चन्द्रमभ्युत्थितः केतुः क्षितीशानां विनाशकृत्" इति शास्त्रात् इति भावः 2] 'केतुः' उत्पातविशेषः ["केतुः द्युतौ पताकायां ग्रहोत्पातादिलक्ष्मसु" इत्यमरः] 'भ्रुकुटिच्छलेन' भ्रूभङ्गव्याजेन 'आस्पदं' प्रतिष्ठां स्थितिं 'चकार' ["आस्पदं प्रतिष्ठायाम्" इति निपातनात् सुडागमः 3। अनेन वाक्यार्थभूतस्य वीररसस्य सहकारिणो रौद्रस्य स्थायी क्रोधः अनुभावेन भ्रुकुट्या कार्यभूतः अनुमेयः इत्युक्तम्। तथा शत्रुविनाशभूतस्य अङ्गिनो वीररसस्य स्थायी प्रयत्नोऽपि ध्वनित एव 'इन्दुसंवेशम्' 4। 'इन्दोः प्रियं विधास्यति' इत्यत्र मुनेः इन्दुप्रिय अयोगात् सतमहयोग इति साध्यावसायात् असम्बद्धवस्तुसम्बन्ध रूप निदर्शनालङ्कारः। "वदने व्योम्नि इव" इत्युपमेयः। "भ्रुकुटिच्छलेन केतुः" इति छलादिशब्देन असत्यत्वप्रतिपादनरूप अपह्नवः। तत्र शत्रुविनाशसूचके तु अपि विशेषणसाम्यसम्पादकत्वे निदर्शनोपमयोः अपह्नवोऽनङ्गं (? क) त्वं न अङ्गाङ्गिभावेन सङ्करः 5। चमत्कारकारित्वात् मङ्गलार्थत्वाच्च श्रीशब्दवत् श्रीशब्दप्रयोगः। यथाह भगवान् भाष्यकारः—"मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि शास्त्राणि प्रथन्ते वीरपुरुषाणि आयुष्मत्पुरुषाणि च भवन्ति अध्येतारश्च प्रवक्तारो भवन्ति" इति 6। सर्गान्तविश्लेषितं वृत्तम्। "स्यात् सर्गेऽस्मिन्नुपरमेत् मनुरन्वयेन सन्धिरिहैव" इति लक्षणात् 7। महाकाव्यत्वात् इत्युक्तम्। यथाह दण्डी—"सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसन्धिभिः। सर्वत्र भिन्नवृत्तान्तैरुपेतं लोकरञ्जकम्" इति" 8] ॥ ७५ ॥

अत्र कवि कविकाव्यवर्णनीयस्याऽपूर्वत्वसर्गसमाप्तिं सूचयति इतीति। 'इति'—

ग्रन्थ समाप्तौ मायकतो इति कविनामकथनम् 'महाकाव्ये' इति महाकाव्येन लक्षणसम्पत्ति सूचिता शिशुपालवधे इति काव्यनामकथनम्। 'प्रथम सर्ग' इति समास इति अत्र एवमुत्तरत्रापि द्रष्टव्यम्।

इति श्रीमत् महोपाध्याय कोलाचलमल्लिनाथसूरिविरचित शिशुपालवध काव्यव्याख्याने सर्वङ्कषाख्ये प्रथम सर्ग ॥

Notes on Malli

1 शतृ is the affix by शङ्का— (*Char*) 2 From the text that a comet rising with its face to the moon causes the death of kings 3 नुट् is the augment by निदानम् ।' बाध्य — (*Char*) 4 चरेश &c — क्रोध, which is the basis (स्थायिन्) of the sentiment रौद्र that accompanies वीर and which is expressed by the sentence here, can be inferred from its indicator भ्रुकुटि = This is what is stated here Also it has to be borne in mind that of वीर, which cannot arise without क्रोध and is its स्थायिन् the basis (स्थायिन्), *viz* *ardour* (उत्साह) that has to be brought forth with effort, has certainly appeared *too* 5 In इन्दो —" as the मुनि cannot have the श्री of इन्दु we have to say *like* the श्री of इन्दु hence there is निदर्शनालङ्कार of the kind असम्भवद्वस्तुसम्बन्ध। 'चन्द्रमे— is an उत्प्रेक्षा। 'भ्रुकुटि— is an रूपक of the kind in which fictitiousness is established by words like इव &c. Of these again there is commingling of रूपक with निदर्शना and उपमा, as of अङ्ग with अङ्गिन्, because these two help the रूपक since they establish the presence of केतु in the व्योमन् near इन्दु which is necessary to portend the death of enemies 6 The word श्री is used in the concluding verses owing to its charm and because of its character of मङ्गलाचरण। Thus says His Reverence the Bhashyakara— Such treatises prosper as have मङ्गलाचरण at start, during their course and at the end, and they make people heroic and long lived besides their readers become masters of speech' 7 The metre is शार्दूलविक्रीडित the definition being "सूर्याश्वै — (*see*

Supplemental Note on Metre) 8 The metre is changed because the Canto closes. Thus says दण्डिन—"It pleases people if the Cantos are not too long the metre sweet to the ear, the stages well laid and the conclusion of the Cantos marked by a change of metre" 9 The word महत् indicates the presence of all the characteristics

Sara—अथ इति त्रिपुरान्तकमहीपके मुनिः गतौ दिवमभिप्रतस्थे। मनसानपि रिपुमतमिव ध्यायसन्नौ ॥ ७५ ॥

CHARCHA

1 ओम्—An अव्यय, indicating here अङ्गीकृति acceptance (See (Malli.) He undertook the task, imposed.

2 उक्तवत—वच + क्तवतु कर्तरि = उक्तवान् one that has said. तस्य। The *past* indicates that Narada got up *after* Hari had said ओम्। Qual शार्ङ्गिन

3 अथ—अव्यय indicating आनन्तर्य। The आनन्तर्य is with respect to the speech, preceding Note the sequence—i) the sage's speech, (ii) Hari's acceptance (iii) sage's departure.

4 शार्ङ्गिन—शृङ्ग horn, i e, bison's horn तस्य विकार इति शृङ्ग + अण् = शार्ङ्गम् made of bison's horn Refers to the bow of Hari तत् अस्ति अस्य इति शार्ङ्ग + इनि मत्वर्थ = शार्ङ्गी। This is a name of Hari तस्य "विष्णुर्नारायणः कृष्णो वैकुण्ठो विष्टरश्रवाः। पीताम्बरोऽच्युतः शार्ङ्गी विष्वक्सेनो जनार्दनः ॥ —इत्यमरः। Construe शार्ङ्गिणः पुरः also शार्ङ्गिणो वदने। The reference to the weapon at this stage is significant

5 व्याहृत्य—वि + आ + हृ + ल्यप् having delivered

6 उत्पतिते—उत् + पत + क्त कर्तरि। Leapt up तस्मिन्। Qual सुरमुनौ। The root is सकर्मक hence कर्तरि क्त। Do not say भावे or कर्मणि क्त because we have तस्य for its कर्म here

7 पुरः—Deny sl 9,—"पुरः प्रतापैरिव पूरिताशया"। In both constructions under the *Prose Order* this goes with शार्ङ्गिणः। Malli.'s पुरः इन्द्रो दिवम् &c. = शार्ङ्गिणः पुरः इन्द्रो दिवम्।

8 सुरमुनी—सुराणां मुनि ६तत्— । तस्मिन् । भावे क्ती ।

9 श्रियम्—This is the word to which Malli. refers when he says 'सर्गान्त्यश्लोकेषु श्रीशब्दप्रयोग' । The Plural in श्लोकेषु is with reference to *all* the cantos , they *all* have the word श्री in their last verse Thus Canto II has 'श्रमविदग्धशिवश्रीयुतो मनुश्रम् न , in Canto III we find "ससतं श्रतश्रिय", Canto IV gives "बहुकृतशिशिरोचिश्रीमि" &c., right through all the twenty cantos without exception Also for मङ्गलादीनि as quoted from the भाष्य we refer to 'श्रिय पति श्रीपति" in sl 1 मङ्गलमध्यानि is illustrated by 'जन्म जनितश्रिय श्रियम्', sl. 19, 'बधिश्रियो, sl. 24, 'वयमस्तं श्रिया sl 44 "श्राश्रय श्रिय', sl 46, "श्रिय विभति illustrates मङ्गलान्तानि । Obj of बिभति ।

10 बिभति—भ+भृ कर्तरि=बिभृत् । तस्मिन् । Qual सुरमुनौ । The sage has been already compared to the moon more than once (see sl 5, sl. 16, sl 21, sl 25).

11 अनिशम्—निशा night. But at night there is cessation of all movement Hence by लक्षणा the word निशा here means विरति cessation अविद्यमाना निशा यस्मिन् तत् यथा तथा ceaselessly *i e*, unfailingly, invariably , बहु—। Qual. The क्रिया in विधुन ।

12 विनाश &c —वि+नश+घञ् भावे=विनाश destruction तस्य विधन ६तत्— । Qual चैतु । See Malli. "चन्द्रमस् लित &c'

13 चैद्यम्—चेदि is primarily a clan of Kshattriyas चेदीनां निवासो जनपद इति चेदि+अण=चैद्य the अण् disappearing by the rule "जनपदे लुप । Then we get चैद्य in the *plural* by the rule 'लुपि युक्तवद्व्यक्तिवचने'—when an affix disappears by लुप् the resultant word will have the gender and number of the stem that took the affix Hence चदीनाम् in the व का being masculine plural the जनपद also becomes masculine plural Hence चेदय । Next चेदीनां राजा इति चदि+अञ्=चैद्य the king of the district Chedi तम् । प्रति इति कर्मप्रवचनीययोगे २या ।The rule 'इञ् न्—' means words denoting क्षत्रिय and also जनपद takes अञ् in the sense of अपत्य or राजन् if such words are what is technically known as द्वद्व, or

Supplemental Note on Metre) 8 The metre is changed because the Canto closes Thus says दण्डिन—"It pleases people if the Cantos are not too long, the metre sweet to the ear, the stages well laid, and the conclusion of the Cantos marked by a change of metre' 9 The word महत् indicates the presence of all the characteristics

Sara—अथ हरिं शिशुपालवधमन्त्रे मुनिश्च प्रीतो दिवमभिप्रतस्थे। मयवानपि रिपुगतमिव ध्यायमस्थौ ॥ ७५ ॥

CHARCHA

1 ओम्—An अव्यय, indicating here अङ्गीकृति acceptance (See (Malli) He undertook the task, imposed.

2 उक्तवत्—वच + क्तवतु कर्तरि = उक्तवान् one that has said. तस्य। The *past* indicates that Narada got up *after* Hari had said ओम्। Qual मुनिं

3 अथ—अव्यय indicating आनन्तर्य। The आनन्तर्य is with respect to the speech, preceding Note the sequence—(i) the sage's speech, (ii) Hari's acceptance, (iii) sage's departure.

4 शार्ङ्गिण—शृङ्ग horn, i e, bison's horn, तस्य विकार इति शृङ्ग + अण् = शार्ङ्गम् made of bison's horn Refers to the bow of Hari. तत् अस्ति अस्य इति शार्ङ्ग + इनि मत्वर्थे = शार्ङ्गी। This is a name of Hari तथा "विष्णुर्नारायणः कृष्णो वैकुण्ठो विष्टरश्रवाः। पीताम्बरोऽच्युतः शार्ङ्गी विष्वक्सेनो जनार्दनः॥"—इत्यमरः। Construe शार्ङ्गिण पुरः also शार्ङ्गिणो वदने। The reference to the weapon at this stage is significant.

5 व्याहृत्य—वि + आ + हृ + ल्यप् having delivered

6 उत्पतित—उद् + पत + क्त कर्तरि। Leapt up. तस्मिन्। Qual मुनौ। The root is गत्यर्थ hence कर्तरि क्त। Do not say गत्यर्थाकर्मक because we have नभ for its कर्म here

7 पुरः—Derive sl 9,—"पुरः स्वर्गैरिव पूरितावसः"। In both constructions under the *Prose Order* this goes with शार्ङ्गिण। Malli.'s पुरः पश्ये स्थितम् &c. = शार्ङ्गिण पुरः पश्यतो स्थितम्।

8 सुरमुनौ—सुराणां मुनि, ६तत्—। तस्मिन्। भावे सप्तमी।

9 श्रियम्—This is the word to which Malli. refers when he says 'सर्गान्त्यश्लोकेषु श्रीशब्दप्रयोग'। The Plural in श्लोकेषु is with reference to *all* the cantos they *all* have the word श्री in their last verse Thus Canto II has "श्रमनियतनिबन्धशोभितां श्रियमाप्नुवन्", in Canto III we find "सततं पृथुश्रिय", Canto IV gives "अनुहतशिशिरौघश्रीभि" &c, right through all the twenty cantos without exception Also for मङ्गलादीनि as quoted from the भाष्य we refer to 'श्रिय पति श्रीपति' in sl 1 मङ्गलमध्यानि is illustrated by '*जगत्प्रकीर्तितश्रिय श्रियम्*, sl *19*, 'अधिश्रियौ, sl *24*, 'अपयाष्कर श्रिय, sl 44 "आश्रय श्रिय", sl 46, "श्रियं बिभर्ति" illustrates मङ्गलान्तानि। Obj of बिभर्ति।

10 बिभ्रति—भृ+शतृ कर्तरि=बिभ्रत्। तस्मिन्। Qual. सुरमुनौ। The sage has been already compared to the moon more than once (see sl 5, sl. 16, sl 21, sl 25)

11 अनिशम्—निशा night. But at night there is cessation of all movement Hence by लक्षणा the word *निशा here means* विरति cessation अविद्यमाना निशा यस्मिन् तत् यथा तथा ceaselessly, *i e*, unfailingly, invariably, बहु—। *Qual* The क्रिया in विघ्नन।

12 विनाश &c —वि+नश+घञ् भावे=विनाश destruction तस्य विघ्नन, ६तत्—। Qual केतु। See Malli "अनुगच्छत्यिति &c"

13 चैद्यम्—चेदि is primarily a clan of Kshattriyas चेदीनां निवासो जनपद इति चेदि+अण्=चेदय the अण् disappearing by the rule "जनपदे लुप्"। Then we get चेदय in the *plural* by the rule 'लुपि युक्तवद्व्यक्तिवचने' —when an affix disappears by लुप् the resultant word will have the gender and number of the stem that took the affix Hence चेदीनाम् in the वाक्य being masculine plural, the जनपद also becomes *masculine plural* Hence चेदय। Next चेदीनां राजा इति चेदि+ञ्यङ्=चैद्य the king of the district Chedi तम्। प्रति इति कर्मप्रवचनीययोगे द्वितीया।The rule "वृद्धेत्—" means words denoting क्षत्रिय and also जनपद takes ञ्यङ् in the sense of अपत्य or राजन् if such words are what is technically known as वृद्ध, or

Test and University questions on Sisupala I. & II.

CANTO I

Q 1 What is the source of the plot of Sisupala ? *Ans* See *Intro* "source of the plot'

Q 2 Give an account of Sisupal s previous births *Ans* See Sl 41 to 72,

Q 3 What did Narada say to Hari in Canto I *Ans* See headings on Sls 31 to 73

Q 4 Mark the following Slokas with Tanslation Grammar (Samasa, derivation &c) everywhere —[for answer see body of the book under respective Slokas]

Sl 2 —Why Sun is अनूरुसारथि ? who is अनूरु ? (C U)

Sl 5 —Parse शम्भुना । Defend हित in अथ (C U)

Sl 7 —Explain the simile here (C U)

Sl 10 , Sl 12 (C U)—Write notes on तडित्वान् and उदतिष्ठत् । Explain the उपमा here

Sl 16—Derive निर्दिदिवान् and विष्टरे । Explain अभिप्रायम् ।

Sl 17—Derive प्रसेदुष , चौधत ।

Sl 19—Defend व्यविचत । Explain नवकुर्कुटिप्रिय ।

Sl 20—Explain the allusion in वाडवजातवेदस ।

Sl 21—Who is रथाङ्गपाणि !

Sl 23—Express the idea here

Sl 24—Deriv चम्पूपेयुषी, विश्व + अधिगत शोभि ।

Sl 25—Prose & derive सिसिधा, लम्भयन्, अवोचन् । Expound त्रिजगज्जिघांस etc (C U)

Sl 26, 27 and 28 (C. U)

Sl 30—Write Gram on मौषवद & उपदुष ।

Sl 33—Explain the साङ्ख्य philosophy here as evidenced from प्रकृति + पुरुष । (C U)

Sl 36 — Deriv विन्विवान् क्रियते तराम् । (C U)

Sls 37 42 43 45 46, and 49

Sl 51—Write Gram on भाव्यम् सुनीहि इर सुवाय । (C U)

Sls 53 54 55 57 62 63 67 68 69 70 (parse वपुषा मुचन तेजसा here) and 71 (prose & expound भवन्मदिर)।

Canto II

Q 1 Give the substance of the Speeches of बलराम & उद्धव । Which of these appealed Hari ? *Ans* See Intro in Canto II

Q 2 Mark the *following* slokas with Translation & Grammar on difficult words there —

[*N B* —For answer see our book under the Slokas]

Sl 3 —Parse भाजये। Derive समुपेयषी भयोतिष । Who are the prominent men referred to by नरविखिवयो।

Sl 4 —Deriv दैवेय।

Sl 7 —Deriv व्यथित। Parse विते [= वनुर्जं कनरि ईषा] ।

Sl 8 —For diff bet पुर्वंरङ्ग + प्रस्तावना (see Mallinatha Acc for अर्थो in प्रसङ्गाय।

Sl 10—Deriv वत स्वमी।

Sl 11 —See Gram on दु खाकरोति स्त्यान + मद्यम

Sl 13 —See Gram on यावन्दंपन्नाम्

Sl. 23—See चतिसयते & इन्दमोघयक

Sl 26.—What are षड्गुणा शक्ति in नीतिशास्त्र

Sl 27 28 30 (Parse & defend वाचस्पत्यम्)

Sl 31, 33 (Parse समूलघातम् with der v)

Sl. 34 35 (Deriv छिद्यते)।

Sl 36 —Mark the diff kinds of सत्ता and ग्रह

Sl. 42 —*Parse* and *defend* चभिम कतम।

Sl 43 and 45 (See मा जीवन् with Gram)

Sl 47 —Explain

Sl 50—Deriv प्रथमत Deriv and parse बहुदयम्।

Test and University questions on Sisupala I. & II.

CANTO I

Q 1 What is the source of the plot of Sisupala? *Ans* See *Intro* "source of the plot"

Q 2 Give an account of Sisupal's previous births *Ans* See Sl 41 to 72,

Q 3 What did Narada say to Hari in Canto I *Ans* See headings on Sls 31 to 73

Q 4 Mark the following Slokas with Tanslation, Grammar (Samasa, derivation &c.) everywhere .—[for answer see body of the book under respective Slokas]

Sl 2 —Why Sun is अनूरुसारथि ? who is अनूरु ? (C U).
Sl 5 —Parse अमुना। Defend स्थित in अथ (C U)
Sl 7 —Explain the simile here (C U)
Sl. 10. , Sl 12 (C. U)—Write notes on तडित्वान् and उदर्चिषम्। Explain the उपमा here.
Sl 16—Derive निषेदिवान् and विष्टरे। Explain अभिमानम्।
Sl 17—Derive प्रमेदुष, औदस।
Sl 19—Defend अविद्वान्। Explain अम्बुजनिलय।
Sl 20—Explain the allusion in बाडवज्वलनेद्धम्।
Sl. 21—Who is रथाङ्गपाणि ?
Sl 23—Express the idea here
Sl 24—Deriv. अभ्युपेयुषी, विनत + अधिश्रित मौलि।
Sl 25—Prose & derive विततिमा, लम्भयन्, अवोचत्। Expound हितार्थविश्वास etc (C. U.)
Sl 26, 27 and 28 (C. U)
Sl. 32—Write Gram on गोपतया & उपयुपा।
Sl 33—Explain the सांख्य philosophy here as evidenced from प्रकृति + पुरुष। (C U)-

Sl 36 — Deriv विद्विषाम् क्रियते तराम् । (C U)

Sls 37 42 43 45 46 and 49.

Sl 51—Write *Gram* on श्रद्धा सुनीति वर सुखाय । (C U)

Ss 53 54 55 57 62 63 67 68 69 70 (parse बपुषा सुषेण तेजसा here) and 71 (prose & expound अवाप्तरेषु) ।

Canto II

Q 1 Give the substance of the Speeches of बलराम & उद्धव । Which of these appealed Hari ? *Ans* See Intro. in Canto II

Q 2 Mark the following slokas with Translation & Grammar on difficult words there —

[*N B* —For answer see our book under the Slokas]

Sl 3 —*Parse* शाम्यते । *Derive* बहुपेयसी चयोनिश । Who are the *prominent men referred to by* नरविद्विषयौ ।

Sl 4 —Deriv पैतृष्वेय ।

Sl 7 —Deriv ऋषित । Parse खिते [= खनुजे कामरि देशा] ।

Sl 8 —For diff bet पुष्पैरङ्ग + प्रस्तावमा (see Mallinatha. Acc for बर्यौ in प्रसङ्गाय ।

Sl 10—Deriv वर्ष स्मलौ ।

Sl 11 —See Gram on दुःखाकरोति अल्पाख्त + मतम

Sl 13 —See Gram on बाचदयपदाम्

Sl 23—See चतिगम्यत & दन्तलौवधक

Sl 26 —What are षड्गुणच शक्ति in नीतिशास्त्र

Sl 27 28 30 (Parse & defend वाचम्यम्)

Sl 31 33 (Parse सनुनयातम् with deriv)

Sl 34 35 (Deriv क्रियते)

Sl 36 —Mark the diff kinds of सख्य and यत

Sl 42 —Parse and defend षभिमानतम् ।

Sl 43 and 45 (See मा जीवन with Gram)

Sl 47 —Explain

Sl 50—Deriv प्रथमते Deriv and parse बहुवचन ।

Sl. 56—Mark यथाधातस्थान and यमात्यश्रमन ।
Sl. 57—Explain
Sl 59—Explain सांख्य theory here
Sl 60—Deriv ईमातुर here
Sls 61 62 and 64—Explain
Sls 66 and 68 (See Gram there)
Sl 70—Mark खलुका खलुवाचिकम ।
Sls 75, 76 and 77 (With Gram &c)
Sl. 78 (Expand the idea)
Sl. 81—Mark the राजधन or मङ्गल here
Sl 82, 83 85 and 86—Explain the ideas
Sl. 88, 89 and 90—Explain
Sl 93—Explain, mark and parse चक्रगुणम् । what are शक्ति ?
Sl 95, 97—Mark the idea
Sl. 100—Explain with Gram &c
Sl 105—Deriv विमनैष्ठता
Sl 107 —Explain
Sl 108—Mark allusion here
Sl 111, 112—Mark the idea
Sl. 113—Mark नैति here. The present illustration is in कुडारायस । (See Notes there)
Sl 114—Mark deriv in उदेत्यिच्छि चाकल्यवती and राजमाकान्ति ।
Sl 116—Mark भवित here.
Sl 117—Mark दम्मतम् ममन्तम् । Expound न्यामन्वैदैविलावसी ।